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THE SPOKEN WORD

A MANUAL OF STORY-TELLING
AND PUBLIC SPEAKING, IN-
CLUDING DEBATING

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"The first duty of man is to speak."—Stevenson

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BOOKS BY JOHN HENRY EVANS

Black Gypsy and Other Stories
How to Teach Religion (Joint Author)
One Hundred Years of Mormonism
The Spoken Word
The Life Story of John Henry Smith
(In preparation)

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PREFACE

This book was written at the suggestion of Mr. Oscar Kirkham, Field-secretary of the Young Men's Mutual Improvement Association. It was read in manuscript by Mr. Edward H. Anderson, for the Young Men's, and by Miss Clarissa Beesley, for the Young Ladies' organization, to whom I express my appreciation for their approval.

In writing the book, therefore, I had in mind primarily the contests in the Improvement Associations in story-telling, public speaking, and debating. But I have tried to make the work of wider general service. Hence I have had in mind, secondly, the young missionary who has to speak in public and the religious teacher who is required to tell stories to her class in the Sunday School, the Primary Association, or the Religion Class. To these, I hope, "The Spoken Word" may be of some little value.

As to the sources of my information, I have drawn freely, but not without due ac-

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knowledgment, from such general works on the subjects treated as are before the public. In an appendix I have given the principal works which I have consulted. I wish here to express my thanks to Elder Orson F. Whitney for the use of one of his addresses.

JOHN HENRY EVANS.

Salt Lake City, August, 1916.

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INTRODUCTION

THE USE OF THE TONGUE

To become proficient in story-telling and public-speaking, including the debate, three things are indispensable: abundant practice, a careful study of the general principles of the art of speech, and constant and persistent self-criticism with a view to improvement.

Practice Much.

The first of these—plenty of practice—lies ready to the hand of any young person in the Church who is at all ambitious to succeed in the art of speech.

Consider, first of all, the opportunities our young men and women have for the use of the story-teller's art. If they are Sunday school teachers or teachers in the Primary Association, the Religion Class, or one of the Improvement organizations, they will

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be called upon to test their ability as a storyteller very frequently, and more frequently as time goes on, since the story is increasingly regarded as one of the most popular and powerful means of entertainment and instruction at our disposal. And nearly every adult among us, as a matter of fact, is in one or more of these organizations. Besides, the home is made more of by us than by most other people, and who that has anything to do with children in the home circle, whether in the capacity of parent or uncle or aunt or just a friend to the youngsters, but has a heavy tax levied upon his gift of story-telling?

And what mere layman of any other religious denomination has so many opportunities for public speaking as does the average member of the "Mormon" Church? Our preaching being done mainly by the lawyer, the doctor, the teacher, the business man, the farmer, the mechanic, and the man of no particular calling, instead of by a class of men who make preaching a profession, every one in the Church with the least disposition

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to do so, even women, may obtain practice in this activity out of all proportion to his special training in this art. In the sacrament meetings, in the mission-field at home and abroad, there is a very great demand for public speaking. And not only so, the demand is increasing every year for both quantity and quality.

Finally, there is debating. If we use the word in its broad sense, there is even more debating within the Church, and always has been, than of story-telling or of preaching as it is generally understood in other churches. "Mormonism", being new to the world, has had to fight its way as no other religious organization has done since the primitive Church, and, fighting its way everywhere, it has developed a strong argumentative tone. Almost every gospel conversation is sure to grow into a miniature debate if it continue long enough. Indeed, "Mormon" discourses when closely examined reveal more argument than narration or description or even exposition. Every Latter-day Saint who uses his tongue at all

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in defense of his faith indulges in informal debate.

Here, then, lie opportunities for the practice of the art of oral speech that are not offered so numerously to young people of any other community. No wonder a non-“Mormon” business man in Utah said before an audience the other day that he believed he would join the “Mormon” Church, if for no other reason than to get practice in public speaking and thus overcome his embarrassment every time he spoke in public. If any young person in the Church, therefore, wishes to excel in the various forms of this art of using the tongue let him avail himself of every chance that comes in his way to practice it.

Study Principles

But practice alone is not enough, else the Latter-day Saints would be the best storytellers, the best preachers, and the best debaters in the world. One must also study the principles of these arts, for there are effective and ineffective ways of doing them.

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Why do you listen like a two years' child to the telling of a story by one person and turn a deaf ear to that of another? Why do you strain your attention when this man preaches and fall asleep over the preaching of that one, or bring on a nervous breakdown by trying out of courtesy to keep awake? Partly because of that mysterious something we call personality; for, primarily, Captain Delightful pleases us in story or sermon for the simple reason that he is Captain Delightful and not Theophrastus Dryasdust. But it is partly too because he who pleases us in the employment of the art of speech observes, whether he knows it or not, certain basic principles that lie at the foundation of the art.

For there are in all arts, not the least in the art of speech, fundamental principles, to observe which is absolutely necessary if we would be proficient therein.

Take farming, for instance. What boots it to love the farm never so ardently, to plant yourself on a quarter-section of land with animals and the necessary implements,

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and to plug away till you wear yourself to the bone trying to wrest a living from the earth, if you do not know something about the chemistry of the soil, the behavior of plants, the economy of effort and product, the availability of the market, and the means and the laws of transportation? I am not saying how you shall obtain this knowledge; I am merely insisting that you must have it in order to succeed on the farm to-day. Put two men at work in the field, one with and the other without such knowledge, and you will quickly see the difference working itself out in the situation.

What is true of farming is true of any piece of work at which the hand of man expends effort. Can the carpenter build a house without first having learned? Does a shoemaker cobble by instinct rather than by study and practice? Would you trust a watchmaker to take out your appendix? These things are so obvious that they have merely to be mentioned for the general idea to be seen and acknowledged. To learn to do well anything done with the hand, then, it

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is necessary not only to practice doing it but along with the practice to study the principles that lie at the heart of whatever we are trying to do.

And does any one suppose that it is different in respect to the use of the tongue? Be not deceived: whatsoever a man soweth, that shall he also reap—in speech as in conduct. There is a difference between using the tongue and using it well. In speech as in everything else that we do there are certain great underlying laws, which one must observe in order to be effective in this art. Of two persons who speak in public, for instance, one is effective, others things being equal, because he observes these laws, and the other is ineffective because he does not observe them. This is the simple truth. And again I do not say how or where the successful preacher shall find these laws, I am but emphasizing the fact that use them he must. And I do not know that there is a better way to do a thing than to be aware of how it is to be done. Nor is it any different with the other forms of art we

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are discussing here. Of course, some public speakers and story-tellers, like some farmers, pick up the essentials of these arts as they go, without any study of principles. That, however, is a long, a hard, a costly, and generally an ineffective way of acquiring them. A farmer may require ten years to discover by this means what his son learns at school in a single recitation or experiment. And so it is in the art of using the tongue. One may blunder along the way to success through a series of painful embarrassments, whereas he might attain a higher goal sooner and with less effort by taking advantage of the blunders and successes of those who have gone before.

Criticize Yourself

The third requisite to effectiveness in the spoken word is self-criticism looking toward improvement.

To attempt a piece of work one wishes to do, even though one should utterly fail, always whets the appetite for any bit of knowledge that may be of aid in a second

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attempt. It makes the eyes keen to see, to weigh and consider, to apply.

Self-criticism implies, first of all, that a standard of excellence in the various phases of the art of speech has been accepted. This standard is, of course, derived from the practice of the best story-tellers and speakers. Nothing short of the best should satisfy us. And we may know this best partly through a study of books on these subjects and partly through our own observation of what those do whom it is our fortune to hear. Nor should we be content with a vague, general notion of what constitutes good story-telling and good public speaking. Our ideas on these uses of the tongue should be clear and distinct.

Self-criticism implies, secondly, that we ascertain what our own practice of these arts is, with a view to measuring it by this standard. We may discover our own practice in two ways. We may ourselves see the merits and the defects of our speech. Some persons are not naturally critical. They do not observe carefully. They take things for

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granted. But observation and reflection are indispensable to improvement in any line of activity. It is especially so in the arts we are considering here. We should notice in what respects we are doing well, as compared with others, and in what respects we are doing badly. And then, again, we may learn our virtues and defects from our friends. Generally speaking, people of the artistic temperament are more or less inclined to resent criticism by others unless that criticism is favorable. This is a mistake. Blessed is he who has a frank, critical friend, and profits by his criticism. Emerson once thanked a friend who pointed out that this great writer had used a certain word too often in one of his essays—a fact that had escaped Emerson's eye. Our own observation, then, and the observation and criticism of our friends ought to serve pretty well to enable us to ascertain wherein we are short and wherein we are long in this matter of speech.

Self-criticism, thirdly, implies a strong desire to correct one's defects and to cultivate one's virtues. It is of no value to rec-

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ognize a praiseworthy thing in our speech if we do not intend to improve it. Similarly it is worse than useless to know our shortcomings without following up that knowledge by overcoming them. All growth in these matters consists in alteration for the better. Demosthenes, it is said, observing that he had a bad habit of shrugging his shoulders, that he stuttered, and that his voice was weak, practiced speaking before the boisterous seawaves, his mouth half filled with pebbles, and the sharp point of a sword just above his shoulder. Thus, by persistent attention to a standard of oratory, on the one hand, and to his defects, on the other hand, with a view to their removal, this noted Grecian became the greatest of the world's orators.

A word of caution is necessary here. It is possible to become too critical. Always one's standard is higher than one's practice. Too much attention, therefore, upon the difference between attainment and the standard to be attained is likely to paralyze all effort. I once knew a student in composition whose

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theory ran so far ahead of his practice as to discourage him completely from writing themes. The safest thing to do perhaps is to steer between the scylla of no self-criticism at all and the charybdis of too much self-criticism.

Thus we have the circle complete—practice, study, self-criticism, and practice again in an improved form. Practice of any art shows us where we lack, a study of the principles of the art informs us how to supply this lack, and the natural desire for efficiency through the art will enable us to apply these principles in our subsequent practice. Here lies the road to an effective use of the tongue.

PART ONE

STORY-TELLING

Let me tell the stories and I care not who
writes the text-books.—*G. Stanley Hall.*



CHAPTER ONE

PRELIMINARIES

It is doubtful whether there is in all the world another community which has so large a use for the oral story as do the Latter-day Saints.

Uses of the Oral Story

We are essentially, to begin with, a people of large families. An educational survey of Salt Lake City, made in 1915, shows that this city must provide fifty per cent more teachers and buildings per one thousand of its total population than do such cities as Seattle, Portland, Sacramento, or San Francisco, and thirty per cent more than Tacoma or Denver. And it is probable that the percentage is greater in communities wholly "Mormon." For babies are proverbially Utah's best crop.

But children in the home have a craving

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for the oral story. In truth, this is where it first manifests itself. Nowhere else is the demand of childhood so insistent. They therefore levy a heavy tribute on the story-telling gift in whoever is around them—parent, uncle or aunt, or the kindly stranger that is within their gates. It is difficult to imagine a more beautiful and wholesome scene than one where all the members of the family are gathered round the hearth listening to stories told by father or mother or one of the older children. And there is perhaps more of this to be found in Latter-day Saint homes than elsewhere partly because there are always enough persons there to make a circle (even four cannot form a circle, you know) and partly because there have been established in many wards what is called the home night, when story-telling comes much into requisition.

And then, too, we Latter-day Saints have more educational institutions in our Church than any other religious denomination. Indeed, almost the entire machinery of the Church is educational in its aim. There are

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the Sunday Schools, including persons of all ages from the kindergarten to the parents' department; the Primary Association and the Religion Class, enrolling children between four and fourteen; the Mutual Improvement Associations, whose membership comprises young men and women above the age of fourteen; and, finally, the quorums of priesthood, including boys and men from the deacon to the high priest. In all of these organizations there is teaching done, more or less by means of the oral story.

In addition, however, to the home and the class recitation held in the various organizations named above, there are other occasions for the use of oral story-telling among us. One of these is the social gathering, which is as common with us as with other people. And who is in greater demand in the social circle than he who can tell a story well? Another is the public rostrum. We do more preaching than any other church. With us all are expected to do more or less public speaking. Now, the story, although not so much used by us in sermons as by other

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preachers, and not so much used as it should be, constitutes really an essential part of all public address. Lastly, there is ward teaching, a distinctively "Mormon" institution. While no use to speak of has been made of the oral story in this religious activity, there is not only no reason why it should not be used, but a very excellent reason why it should be. For the ward teacher is supposed to entertain and instruct the children in the families whom he visits as well as the father and the mother, the youth and the maiden.

When, therefore, we look about us and see the ever-increasing opportunities for the use of the story-telling gift among our people, we begin to wonder at the prospect for the art there is in all our communities.

Revival of the Oral Story

As a matter of fact, not only here but throughout the United States and the world, the oral story is at last coming to its own.

Once upon a time, when the race was in its childhood and adolescence, oral story-tell-

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ing was almost the only educational means available. Our forefathers, in those remote days before the invention of printing and before schools were established, gathered their children about them and told them stories of the chase and of whatever else they wished handed down to posterity for their edification and entertainment. The early history of every nation of which we have any knowledge is full of stories that went from mouth to mouth, as witness the bard in ancient Greece, the gleeman in early England, the troubadour in France, and the minnesinger in Germany. Jesus was the master story-teller of ancient times, and that is why, for one thing, "the common people heard him gladly."

Nor has the practice died out among such primitive peoples as exist to-day. Up there in the land of the Eskimo the story is still the chief instrument of transmitting from father to son the heroic deeds of these blubber-eating, walrus-fighting folk. Only, the circle of hearers there includes the older members of the community as well, and the

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tale is stretched out for days and months, after the fashion of our printed serials. Lummis tells us that the tribes of the Pueblo Indians "have regular story-tellers, men who have devoted a great deal of time to learning the myths and stories of their people and who possess, in addition to a good memory, a vivid imagination. The mother sends for one of these, and having spread a feast for him, she and her little brood, who are curled up near her, await the fairy stories of the dreamer, who after his feast and smoke entertains the company for hours."

But as our race grew into bumptious manhood it became absorbed in more serious things, as it thought, and so left off the cultivation of the story-teller's art, except as a source of amusement when the long winter evenings bore down heavily upon its spirits. Now, however, that the age of the child has dawned upon us, there is naturally a return to the oral story as a means to something higher than mere entertainment.

The revival was begun by Froebel. Story-telling forms a large and indispensable part

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of his educational system. And to-day the ability to tell a story well is generally regarded as a necessary qualification of the teacher of children. The Sunday School throughout the world, not to be behind-hand, has adopted the story as a means of inculcating moral and religious truth, thus laying a new obligation upon the teachers in this great organization. Such noted preachers as Spurgeon, Talmage, Moody, and Beecher used the story freely in their sermons. So, too, do modern public speakers generally, whether to relieve the hearers' minds in the midst of weightier forms or to point a truth. Classes are formed in schools and libraries to train teachers in story-telling and to entertain and instruct children. Books and periodicals are published every year giving information on this subject.

Among our own people, too, there has been an awakening in this respect, but it is doubtful whether we are yet more than half aware of the high educational value of the story and of the necessity of cultivating the art of telling stories.

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Training Necessary

It is surprising, when you stop to think of it, how little the art of story-telling has been cultivated among us. And this fact is the more surprising in view of our great need for it, the excellent material we have always had at our command, and the alertness we have generally shown for effective means of conveying our message to others. Our preachers have made far less use of the story than one would have expected under the circumstances. Pulpit energy has been expended mostly in exposition and argument.

Our auxiliary organizations, to be sure, have always made more or less use of the story-telling art. But who, until very recently, has regarded any special training as necessary to the proper telling of stories? Said an influential man the other day to a friend of mine who writes: "Why do you waste your talent writing stories for children? Why don't you write something higher?" For many of the older generation, being practical, as they say, look upon the maker of stories, especially for children, as

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distinctly inferior in calling to the man who cans milk or raises hogs.

The reason for our not having taken earlier to the cultivation of this art is not far to seek. Most of the early Saints were New Englanders, who time out of mind had cultivated a sober outlook on the world. And joining "Mormonism", they found, called for courage; and the faith being unpopular, required as much courage to remain with it. They were, therefore, sober, earnest men and women who connected themselves with the new religion. Then, again, our people from the first were driven from pillar to post, and later planted in an inhospitable country, where it demanded every effort to wrest a bare subsistence from the soil. Hence there was no leisure, during these years, to reflect that art is ever the handmaid of truth and that an idea may be made more attractive by taking thought as to its form.

But happily that time is gone. We are now free from opposition, we are prosperous and at peace, and we have some leisure for the cultivation of the mind. There is no

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reason, therefore, why all the forms of art—sculpture, architecture, painting, literature, and music—should not receive the share they deserve of this spare time. And not the least of the art forms should be that of telling a story.

For there is an art of the oral story. The telling of a story by one person is effective and by another person ineffective. There are some things to learn. If one is to tell stories to children, one should know the characteristics and instincts that make their appearance at various stages of childhood. For the same story will not necessarily suit all ages. Then one who aims to excel as a story-teller ought to know how a story is put together. Finally, the prospective story-teller should learn some of the faults that creep into story-telling in order to avoid them, and he should study the devices of voice and manner and form which successful story-tellers have found useful in their practice. Of course, one may acquire a certain amount of proficiency in this art by observation and practice, especially if he have

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a good deal of native ability to begin with; but conscious art—conscious in the sense that it knows what it is doing and why it is doing it—is the most successful in the long run. And then there must be a great deal of persistent practice in story-telling. Whoever desires to succeed as a story-teller must make up his mind to become thoroughly familiar with the story before he tells it, to give himself wholly to the story and to the audience, to make it the possession not of the memory merely, but of the heart as well.

CHAPTER TWO

THE AUDIENCE

A story-teller naturally shrinks from boring his audience. The first requisite, therefore, to all good story-telling is to have an appropriate and entertaining story to tell. But how is one to know beforehand what stories will hold the attention of any particular group? The answer is simple: Consider the natural interests of your hearers and the particular conditions under which the story is to be given.

Stories for Children

First of all, stories will be told to children, either in the home or in the organizations of the Church,.

Children under twelve years of age are "the echoes of the vaster, richer life of the remote past." They love the field, the for-

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est, the water, flowers, and animals. Books are usually distasteful to them. Their bodies cry out for the open air and for the objective life it offers. Living in the plane of the instincts and the imagination, they do not trouble their heads about distinctions between the real and the unreal, the true and the untrue, which are so bothersome to grown-ups. Moreover, their minds are ever exploring the world of nature and of men, as of one who would get information and experience first-hand.

These native desires and primitive conditions pre-determine the kinds of stories they like.

They are fond of stories about other children. This fact is confirmed not only by specialists in child psychology, but by common observation. Stories from the Old Testament, like the infancy of Moses; stories from the New Testament, like the childhood of Jesus and stores from our own Church history, of which there is a great abundance, all find a ready and instinctive response in children of this period.

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They like stories of animals and out-of-doors. "Kittens, dogs, squirrels, birds, insects make a fascinating appeal to their attention, and plants, stars, clouds, and winds really stir the same kind of interest, for the child endows them all with life and feeling like his own. It is because of this animistic tendency of the child that stories of the persevering raindrop and the benevolent sunbeam kind do not repel him as they do his older brother or sister."

They like stories of wonder and miracle. It is a matter of common observation that stories of primitive conditions, whether of the imagination or of actual fact, are found interesting at this age—myths, fairy-tales, and legends. And this is the case not because of the supernatural or miraculous element in them, for this sort of thing is of one texture with the normal life of the child under twelve. Fairies, gnomes, giants "are really but children masquerading in other forms." It is the same with stories of the miraculous from sacred literature. Children of this period find little or no difficulty in the

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story of Jesus feeding the multitude with a few fishes and loaves of bread, or in the narrative of the finger of God touching the stones Jared's brother had prepared and making them luminous, or in Moroni and the book of the golden plates.

In this stage of children's lives, especially the oral story should, first, feed that passion already in them for dramatic joy; secondly, develop their sense of humor, without which they will never be able to see life in its true proportions; thirdly, train in them the all too undeveloped sense of causality, that every act is followed by its consequences; fourthly, place before them in a form that they can grasp—that is, concretely in characters acting out their parts—ideals which will presently be realized in their own lives; and lastly, cultivate their imagination, by which alone one is able to enter sympathetically into another person's life. In a word, the story ought to give the children as many vicarious experiences as possible of a large, varied, and useful character.

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Stories for Boys and Girls

After the period of childhood comes the period of adolescence. There are two of these stages, more or less distinct: early adolescence and late. Let us take each of these separately.

The early adolescents include persons, roughly speaking, in their teens. This is often termed the egoistic stage. It is a period when the new self is born. The social instincts do not appear to any great extent till toward the end. It is a time of self-confidence, when the youth "is able to do single-handed what the world's wisest have somehow failed to reach." Nature's aim during this period "seems to be chiefly to develop virtues of the more egoistic type." Unconsciously to the boy and girl the instincts are reaching out for models that are to shape character more or less permanently. Although a period of great danger, it is nevertheless one of great opportunity.

The central element in the stories told during this period of life should involve heroism in some form or other. This is

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true of both girls and boys, but especially of boys. They do not like the commonplace in life, whether actual or imaginative. The sensational is apt to be in great demand. Nor is the taste for heroic qualities likely to be very discriminating just at this time. In the absence of stories of the better class the boy of this period will most probably take to narratives of the pugilist, the bandit, and the highway robber, particularly in the early teens. Boys and girls of this stage are not, as some appear to think, disinclined to stories that show heroism at its best. As a matter of fact, they prefer such stories, provided their taste for the other sort has not been allowed to run riot. But the story must be one that stirs the enthusiasm of young manhood and womanhood.

“In these stories,” says Professor St. John, “concreteness should be the aim, but the real emphasis should be on the character that inspires the deed rather than on the act itself or even the consequences that follow it. Particularly in the latter part of the first stage of adolescence, when biographical

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stories will be especially prominent, the focus of attention should further be shifted from the traits of character to the struggles and choices which shape the character itself. This will be accomplished largely by telling of the really critical events of a life and giving clear indication of the alternative lines of conduct that are open. Thus the youth is helped to see how victories over self are usually the key to victories over men."

Material for such stories, whether in the raw or the finished form, is abundant. One may wish to tell stories to be found in classic legend, in fiction, in history, or in modern biography. Or one may prefer to tell stories from the Bible and the Book of Mormon, not to speak of the mine of unworked narrative in our own religious history. No better opportunity could be desired for introducing young people to religion than to tell them of the heroism which, in Christian history and later in our own day, has been exhibited by men and women for their convictions. Gradually, as this stage draws to a close, the stories told should possess an in-

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creasing element of self-sacrifice, social service, even love of enemies.

Stories for Young Persons

Young persons between the teens and about twenty-five years constitute, speaking generally again, the third group—the later adolescents.

The dominant interest in this period centers in love. This shows itself in the latter part of the earlier stage, and appears sooner in girls than in boys, but it develops mainly in this period. "Interest in purely unselfish life of service for others," says Professor St. John, "finds considerable manifestation in middle adolescence, but it is after the seventeenth or eighteenth year that it reaches its larger development. So strong is the instinctive tendency toward altruism that often self-sacrifice becomes a pleasure, and is sought almost as an end in itself."

Accordingly, the stories that are liked during this period are those where the element of love in one form or another and of service and devotion to an ideal is strong. Here

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is where narratives of the great religious teachers find a ready response. There is no better time than this for the life of our Savior. If fiction be desired, preference should be given to that sort which finds an appeal to wholesome sentiment rather than romantic sentimentality, which has its basis in solid reality, and which depicts moral cleanliness rather than the morbid and gross phases of passion so common in fiction nowadays.

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There are other audiences, however, besides children and young persons before which it may be necessary for the story-teller to appear. Indeed, the contests in story-telling, recently begun in the Improvement Associations, give a distinct turn to this art as a popular means of entertainment, and as such it should be encouraged.

One of these may be a group of kindred spirits met to spend the time in a more profitable way than card-playing. Such persons may be young or old, their purpose may

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be serious or light, but in any event the aim they have in gathering will be an index to the kind of stories which ought to be told there.

Or again, it may be a popular audience that the story is to be told to.

Why should we not have and encourage professional story-tellers, just as we now have and encourage professional singers, actors, readers, and speakers? Surely there is as much pleasure and benefit to be derived out of public story-telling as out of any of these forms of public entertainment, and surely there is as good a field for this activity in our "Mormon" communities as can be found anywhere else in the world. Nor is there any doubt that we have the talent necessary to success in this kind of public work, if properly trained. Young persons hereabouts frequently spend money and time learning to sing, to play a musical instrument, and to read before the public, not because they expect to make a livelihood out of it, but because exhibiting their talents in these ways gratifies a natural and beneficent

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instinct in them and in us all for public appearance. Why has no one among our people studied the art of story-telling as they have music and elocution and public speaking? I commend this suggestion to the consideration of our young men and women.

Since a popular audience is likely to be composed of persons of all ages, one must have some other guide to the selection of stories to tell on such occasions than that which I have already given for children and adolescents. That guide lies in this practical rule: those stories that have an appeal to the deeper, and therefore universal, qualities in human nature, rather than to those characteristics that are the result of education and environment.

Any story, other things being the same, which appeals strongly to the instinct of love is likely to interest a popular audience. Love of parent for child, love of the sexes for each other, love of friends, love for the truth, love of country—all these are basic in their appeal and grip our deepest feelings. Again, the love of battle is a strong instinct, and

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therefore universal. We like to see a struggle, physical, mental, or moral. Especially do we like a contest where evil is pitted against good, and where the better forces triumph. This is what the motion picture men call punch. If the elements of love and conflict are united, as is generally done, interest is greatly increased. Hence, the more the fundamental feelings in us are appealed to, the more likely the story is to interest all classes.

Examine the most popular, lasting stories and see if this is not the case: Joseph in Egypt, "Ruth", Esther", "Judith", "The Ugly Duckling", "The Other Wise Man", "Where Love Is There God Is Also", and many others that could be named. The secret of the universal interest in Homer, in the writers of the Bible, and in Shakspeare lies in the fact that these authors depict lucidly the primary qualities and motives of action in man. It is a good practice to read stories for the purpose of ascertaining the range of their appeal.

CHAPTER THREE

THE STORY

Having in mind the audience before which you are to appear, whether it is composed of children in a class, young people in a social gathering, or the general public, you now look about for a story that will answer your purpose. But this and the telling of a story implies that you know where to get suitable stories, that you know how to choose among them, and that you know something about the way stories are put together. These points, therefore, I shall consider in this chapter.

Where to Get Stories

And first as to where to look for stories.

The easiest way to get a story is to ask someone to select one for you. But this, like all other easiest ways, is also the laziest and, generally, the most unsatisfactory

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way. The only real service in this respect that others can be to us is to tell us where stories or the material for stories may be found. You should, knowing this, do your own reading and picking. Time? Well, life is not so short as some people make out, when you garner the odd moments. Use some of these in which to stock your mind with good stories to tell. And it will be the more necessary for you to do this if you are to accomplish much in the telling of stories. So, then, my first counsel is to read much and widely.

But it is often not easy to tell a good story when one sees it. A story is worth while when it answers two tests—content and form; that is, what is it about? and how is it worked up? Form I shall not concern myself with here, not only because it is not of great practical utility and is besides evasive, but especially because it can usually be determined by who wrote it? But content I shall consider, as being more important and easier to comprehend.

A good story, in addition to being inter-

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esting, must mean something, have a moral significance. Especially is this true of stories that are intended for children and young persons. Mr. Galsworthy makes one of his characters in his "Island Pharisees" say of a certain story with a thrilling plot that "it had been contrived to throw light on nothing whatever". Stories that are worth telling throw light on something. Few serious-minded persons have any patience with people who talk glibly about "art for art's sake" (whatever this may mean) in connection with story-telling. True art is ever the handmaid of science, of substance, form has no meaning apart from content. The best pictures, the best sculpture, the best music, mean something. So, too with the best stories. Poe is probably the greatest representative in American literature of the doctrine of the inutility of the artistic, and his writings exemplify this idea. In the "Raven", the "Bells", and the Gold Bug", which are among his most popular works, there is either no significance at all or—what amounts to the same thing—the significance

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is so hidden as to escape the average reader. Hawthorne, on the other hand, is the best type of men of letters in this country who unite the artistic with the useful, as witness "The Great Stone Face" and the "Scarlet Letter." And Hawthorne is viewed in Europe as one of two American writers that have made contributions to world literature.

The best stories are, to be sure, artistic, but they are also the most moral. I do not mean, of course, that they were written to preach a sermon, for Burroughs's commandment, "Thou shalt not preach!" is carefully observed by the good story-teller. Nevertheless they abound in sermons, or rather, their readers' minds abound in sermons. Take Shakspeare's "Macbeth", for instance. This wonderful play was not, most likely, written to show that the virus of evil brings a man inevitably to death and the worms whenever he attempts to rise into power in the teeth of the eternal verities. Yet this, or something like this, every one gets who reads this great drama as its meaning. And some such hidden significance every important

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work of literary art expresses. So, let me repeat, every story you tell, especially to those whose ideals are forming, should have an uplift.

Moreover, this meaning should be obvious to the hearer. Sometimes the fault of obscurity lies in the nature of the material we are endeavoring to work up into a story, sometimes in the way this material is laid before the class or the general public. There are few things more annoying than to be told a story we do not understand the meaning of, or, understanding, we do not consider worth the telling. But neither should the meaning be too obvious. The hearer likes to gather this significance from a story as he does from life, instead of being told it outright. And this suggestive way of keeping the significance under the surface can be managed with just a little art in the telling.

Akin to this is that we should be sure that we are giving the right meaning. Felix Adler instances such a misinterpretation in connection with the telling of the fable of the Oak and the Reed. "The fable teaches,"

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he says, "the policy of utter, uncomplaining submission. The oak refuses to bend, and is broken. The supple reed yields to the blast, and is safe. Is it not a little astonishing that this fable should so often be related to children as if it contained a moral which they ought to take to heart? To make it apply at all, it is usually twisted from its proper signification and explained as meaning that one should not be fool-hardy, not attempt to struggle against overwhelming odds."

As to the source of stories and of material for stories, a word will suffice.

A vast amount of material for stories of a religious and moral nature can be found in the Bible, in the Book of Mormon, the History of the Church in six volumes, with more to follow, and in the biographies of our leading men. Whoever, therefore, wishes to stock up with this kind of stories should become familiar with these volumes.

Material for other stories may be found in lists published by various institutions. "Index to Stories", by Grace E. Salsbury and

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Marie E. Beckwith (Rowe, Peterson and Co.): "A List of Good Stories to Tell Children Under Twelve", published by the Carnegie Library of Pittsburg; "Finding List of Fairy Tales and Folk Stories", published by the Boston Public Library—these will afford ample sources for a certain class of stories.

As for other stories, there is "The American Short-story Classics", published by Colliers; there is the "Library of American Stories" and the "Library of English Stories", by the Success Publishing Co.; and there is a series of short-stories put out by Scribners. Of course, no one who intends to do much in story-telling will neglect the current magazines, although these must be read with discrimination; as also must the separate authors who write and publish volumes of short-stories, like "O. Henry", Mark Twain, Kipling, and others.

How to Begin a Story

The story-teller, whether he retells or works up stories, should know the structure of a story.

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There are three parts to a story: the beginning, the middle, and the ending, each of which bears a definite relation to the other parts, and performs a clearly-defined function in the development.

Of what use is it to know how a story is put together? "The power quickly and accurately to analyze a story into its essential elements", says Professor St. John, "is the most fundamental and the most important part of the story-teller's theoretical training. It offers the certain means of determining whether a story is worth telling at all. It makes its retention by the memory a comparatively simple matter. It makes it easy to condense a story that is too long, and facilitates the successful expansion of one that is too brief. The importance of persistent drill in the performing of this process can hardly be over-emphasized."

Every story must have a beginning. This statement appears so obvious as to seem unnecessary; but it is not, to judge by the way in which stories are sometimes told. "Though the beginning cannot be omitted

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it may be easily bungled. And it is as true of story-telling as of racing that a bad start means a handicap that cannot be overcome. It is because so few persons consider the way the story begins that so many fail at just this point."

A story tells what happens to somebody somewhere. In other words, a story must have characters to whom something happens, plot or a succession of happenings to these characters, and a situation where these occurrences take place—all of which, together with a purpose in their setting forth, constitute the essential elements of a story.

"The opening event", says Pitkin, "has two functions: it must awaken the reader's interest in the story and it must carry him quickly into the latter. Either function alone is easily managed, but to handle both at once demands considerable skill and frequently much experimenting." Yet the best-written and -told stories usually manage these two functions. And generally, too, the best stories have as short a beginning as is consistent with interest, clearness, and completeness.

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Poe, the great law-giver in the realm of the short-story, declares that the very first sentence should strike the keynote of the theme. Perhaps this is too rigid for the oral story, but certainly this keynote should come in the first paragraph. One remembers with delight the satirical opening of Irving's "Knickerbocker's History of New York", which details the creation of the earth and the discovery of America, on the grounds that if these events had not occurred there would not have been any New York for him to describe. But the story-teller will not imitate this sort of opening, although I have heard some openings perilously near it. Rather he will make his beginning as short as he can.

There are five ways mentioned by Professor Pitkin of beginning a story. First, it may introduce the main characters, give the setting, and suggest the theme; secondly, it may introduce the main characters only; thirdly, it may give the setting only; fourthly, it may suggest the theme only; and, fifthly, it may start with a general statement of which the story is the concrete development.

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These are given in the order of their importance, the first being the best. It is a good practice to study the openings of as many stories as possible of the sort one is going to tell.

Here are two instances of beginnings:

Once upon a time, there was a Man and his Wife, and a Tertium Quid.

All three were unwise, but the Wife was the un-wisest. The Man should have looked after his wife, who should have avoided the Tertium Quid, who, again, should have married a wife of his own, after clean and open flirtation, to which nobody can possibly object, round Jakko or Observatory Hill.

That is from Kipling. All the characters are introduced here. The theme is also given—perhaps too palpably, as Professor Pitkin observes. The opening does not occupy more than sixty-six words. The next is from Hans Christian Anderson's "Silver Shilling":

There was once a shilling which came forth from the mint springing and shouting, "Hurrah! Now I am going out into the wide world."

This beginning is even shorter than Kip-

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ling's, but answers the two purposes of an opening—it awakens the hearer's interest and carries him at once into the action.

How to Go on With a Story

In the middle of a story there are three things to be looked after.

In the first place, the story-teller must see to it that he has a theme to develop. In the short-story proper the principle is very rigid that there must be a single effect produced. Although this principle is operative also in stories that are told to children, still, as Felix Adler advises, it is not a good thing to make such stories taper toward a single point, the moral point. "You will squeeze all the juice out of it if you try. Do not subordinate the purely fanciful and naturalistic elements of the story, such as the love of mystery, the passion for roving, the sense of fellowship with the animal world, in order to fix attention solely on the moral element. On the contrary, you will gain the best moral effect by proceeding in exactly the opposite way. Treat the moral element as an inci-

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dent; emphasize it, indeed, but incidentally."

Every story, in the second place, must have a succession of events by which this theme is developed. If you study carefully any well constructed story, you will observe that the theme is developed by two or more incidents, according to its nature. Thus in the "Proud Cock", given in the next section but one, the theme is developed by means of three incidents. It is very essential that these events or incidents be presented in an orderly manner. In any given story there is a sequence which serves best to bring out the theme of that story. Find it if you are telling a story of your own invention; if not, follow the order of the story you are telling. It is provoking, to say the least, to hear a story-teller say a little way in the action, "Oh, I forgot to tell you—." This is an awkward admission that something essential has been left out of the earlier part, some fact or incident placed out of its natural order. Such bungling as this can be remedied by careful study beforehand and abundant practice.

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In the third place, these events should lead inevitably to a climax. A string of incidents is not a story, no matter how closely they are connected. They must be arranged in such a way as to lead somewhere. The mind needs to be made to look forward all the time till the very end. And this is done by means of selecting the incidents that are to develop the theme and then of ordering them with a view to developing this theme.

How to End a Story

The ending of a story requires a little special attention.

First, there should be an ending. Some people do not know this. It is a great temptation to some story-tellers to wander on and on without ever being able apparently to come to an end. But this should not be done, even if, like the little girl Professor St. John tells about, one has to resort to—"And one beautiful morning, as they were walking down the path to the front gate, they all died."

Secondly, the ending should be natural.

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In other words, the conclusion must be an outgrowth of the events of the story. It must, moreover, give satisfaction to the mind as an ending.

Thirdly, the ending must be hidden as much as possible from the hearer. It is almost impossible, of course, altogether to hide the ending. But it should be, at best, only guessed at by him. This may be done by carefully watching our words in the telling of the story, that we do not forecast too much how the tale is to terminate.

Parts of a Story Illustrated

In order to make perfectly clear the always difficult thing of the story's growth, I give in full "The Proud Peacock", from the Spanish and quoted in Shedlock's "The Art of the Story-teller", with my finger-post remarks afterward:

THE PROUD PEACOCK

There was once a cock who grew so dreadfully proud that he would have nothing to say to anybody. He left his house, it being far beneath his dignity to have any trammel of that sort in his

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life, and as for his former acquaintance, he cut them all.

One day, while walking about, he came to a few little sparks of fire which were nearly dead.

They cried out to him, "Please fan us with your wings, and we shall come to the full vigor of life again."

But he did not deign to answer, and as he was going away one of the sparks said, "Ah well, we shall die, but our big brother, the Fire, will pay you out for this one day."

On another day he was airing himself in a meadow, showing himself off in a very superb suit of clothes. A voice calling from somewhere said, "Please be so good as to drop us into the water again."

He looked about and saw a few drops of water. They had got separated from their friends in the river, and were pining away with grief. "Oh!" they said, "please be so good as to drop us again into the water." But without any answer, he drank up the drops. He was too proud and a great deal too big to talk to a poor little puddle of water. But the drops said, "Our big brother, the Water, will one day take you in hand, you proud and senseless creature."

Some days afterwards, during a great storm of rain, thunder, and lightning, the cock took shelter in a little empty cottage, and shut to the door. And he thought, "I am clever; I am in comfort. What fools people are to stop out in a storm like

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this! What's that?" thought he. "I never heard a sound like that before."

In a little while it grew louder, and when a few minutes had passed, it was a perfect howl. "Oh!" thought he, "this will never do. I must stop it somehow. But what is it I have to stop?"

He soon found it was the wind, shouting through the keyhole. So he plugged up the keyhole with a bit of clay, and then the wind was able to rest. He was very tired with whistling so long through the keyhole, and he said, "Now, if ever I get a chance of doing a good turn to that princely domestic fowl, I will do it."

Weeks afterwards, the cock looked in at a house door. He seldom went there, because the miser to whom the house belonged almost starved himself, and so, of course, there was nothing over for anybody else.

To his amusement the cock saw the miser bending over a pot on the fire. At last the old fellow turned round to get a spoon with which to stir his pot, and then the cock, waking up, looked in and saw that the miser was making oyster-soup, for he had found some oyster-shells in an ash-pit, and to give the mixture a color he had put in a few halfpence into the pot.

The miser chanced to turn quickly round, while the cock was peering into the saucepan, and, chuckling to himself, he said, "I shall have some chicken broth after all."

He tripped up the cock into the pot and shut the lid on. The bird, feeling warm, said, "Water,

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water, don't boil!" But the water only said, "You drank up my young brothers once; don't ask a favor of me."

Then he called out to the fire, "Oh! Kind fire, don't boil the water." But the fire replied, "You once let my young sisters die; you cannot expect any mercy from me." So he flared up and boiled the water all the faster.

At last, when the cock got unpleasantly warm, he thought of the wind, and called out, "Oh, Wind, come to my help!" And the wind said, "Why, there is that noble domestic bird in trouble. I will help him."

So he came down the chimney, blew out the fire, blew the lid off the pot, and blew the cock far away into the air, and at last settled him on the steeple, where the cock has remained ever since. And people say that the halfpence which were in the pot when it was boiling have given him a queer brown color he still wears.

The beginning of this story is the first paragraph, the ending is the last paragraph, and the development is all between these two. The theme, which is, That one gets what he gives, is developed by four incidents—the fire, the drops, the wind, and the miser and his pot. The first three of these tie things up, as they say, while the other unties the knot and shows us how the story will end.

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The beginning introduces the main character and suggests the theme. Indeed, the theme is hinted at in the title. The conclusion is short and tells what became of the cock. Observe that the order in which the fire, the drops, and the wind come in the first part is the same as that in which they are given in the second part. Note, too, that what took place between the cock and the other characters is given in the form of conversation. This both enlivens the narrative and makes the characters more real. It may also be noted that the theme is not the highest, for it expresses what is called in the New Testament "an eye for an eye, and a tooth for a tooth"; whereas returning good for evil is a nobler sentiment. But it is not fair, perhaps, to criticize a story for what it is not.

Fables and Fairy-tales

A question is often asked as to whether fairy-tales, fables, and folk-stories should be told to children, and if so what is the best way to handle them?

Whenever objection is made to fairy-tales

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it is on moral grounds—that, since they are the product of the imagination and are obviously not true, they should not be told at all to children. But this objection is based on a fallacy as to what is true and what is not true, and also on a misconception as to the nature of childhood.

There is a difference between a fact and a truth. Fact is what happens. Subjected to the test of fact, the fairy-tale would go down; but it may be true for all that. Measured by this test, would not the “Prodigal Son”, the “Good Samaritan”, and the parable of the Vineyard in the Book of Mormon fall short, too? For is there any one who knows for certain that these are actual happenings in the form in which they appear in these books? I submit that the truth expressed in these narratives is wholly independent of their historical value. And so it is of every fairy-story that is proper to tell at all. Besides, as I have already hinted, the child does not at first observe any distinctions between what is a fact and what is not. Later on, to be sure, it wants to know

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if such and such a story is "true", even when it loves to hear stories that obviously did not happen; but this query, even where it is asked of stories about Jesus, need give no alarm, for the child merely wishes to know that it may properly place the narrative in its mind.

Whether fairy-tales are good for children or not depends upon the particular fairy-tale. Five-dollar pieces are five-dollar pieces—but some of them are bogus. So with fairy-tales—some are good, and some are bad. Felix Adler places "the whole brood" of step-mother stories in the class that is objectionable, for the reason that it is not desirable to teach children "to look on step-mothers in general as evilly disposed." Similarly he would rule out such stories as the "Wolf and the Seven Little Goats" on the ground that fear is demoralizing. "It is time enough", he thinks, for children to familiarize themselves later on "with the fact that evil of a sinister sort exists within human society and outside of it. And it will be safe for them to face this fact then only,

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when they can couple with it the conviction that the forces of right and order in the world are strong enough to grapple with the sinister powers and hold them in subjection."

Fairy-tales, then, are to be told to children only when the effect on them will be wholesome, and this test is to be applied to each tale separately.

Concerning fables also Mr. Adler warns, us, and at the same time offers a classification that throws a light on the method of handling them.

The main thing to keep in mind respecting fables, he thinks, is that they are of Asiatic origin. "They depict a state of society in which the people are cruelly oppressed by tyrannical rulers, and the weak are helpless in the hands of the strong. The spirit which they breathe is, on the whole, one of patient and rather hopeless submission. The effect * * is very saddening." Some fables have for their theme the character of the strong as exhibited in their dealings with the weak; as, for example, the

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Kite and the Pigeons, the Wolf in Sheep's Clothing, the Sick Lion and the Fox, and King Log and King Stork. A second group have for their theme that the weak ought to pacify the strong or to flee or to submit uncomplainingly; as witness the Oak and the Reed, the Old Woman and the Maids, and the Wanton Calf. A third group has for its general subject the consolations of the weak; for instance, the Lion and the Mouse, which teaches that even tyrannical masters are to a certain extent dependent on their inferiors; the four bulls, which aims to show that dissensions creep in among the mighty; and the Horse and the Ass, which exhibits the fickleness of fortune.

Mr. Adler then instances the following as among the fables that are useful to-day: The Kite and the Wolf, as showing injustice; the Ant and the Grasshopper, improvidence; the Snake warmed in the Breast, ingratitude; the Stag and the Fawn, cowardice; the Crow who lost his Cheese, vanity; the Hare and the Tortoise, contemptuous self-confidence; the Husbandman and the Stork.

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the evil influence of bad company; the Fowler and the Ring, cruelty to animals; the Dog and the Shadow, greediness; the Boy who cried "Wolf!" lying; the Ass in the Lion's Skin, bragging; the Fox without a Tail, deceit; the Sour Grapes, disingenuousness; the Peacock's Complaint, a discontented spirit; the Dog in the Manger, malice; the Traveler and the Bear, breaking faith.

Much of what has been said of the fable and the fairy-tale holds equally true of the legend, or folk-story, handed down from generation to generation in the olden time by word of mouth. They have, speaking generally, a mythological background, situations which center in the phenomena of the storm, in the battles between the sun and the clouds, and in the struggle of the spring god with the dark winter demon. They come to us from a time "when the world was young", and therefore they appeal to men and women who are youthful. They are pervaded by "the poetry of the forest life, are full of the sense of mystery and awe, which is apt to overcome one on penetrating

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deeper and deeper into the woods, away from human habitations"; they present "glowing pictures of sheltered firesides, where man finds rest and security from howling winds and nipping cold"; they make us feel a comradeship with trees and flowers and animals and even the stars.

CHAPTER FOUR

THE STORY-TELLER

The story-teller, having chosen his story with a view to the nature of the tale itself and the persons to whom he is to tell it, must be aware of and practice certain things in the telling of it.

Know Your Story Well

First of all he must "saturate himself with the idea" of the story.

What Henry James said of the writer of tales is even more true of the teller of tales with the tongue: "The fault in the artist which amounts most competely to failure of dignity is the absence of saturation with this idea. When saturation fails, no other real presence avails, as when, on the other hand, it operates, no failure of method fatally interferes."

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By "saturation of idea" James meant that the idea of the story must take possession of the mind, that the story-teller must be carried away with the thing he is telling. Miss Shedlock gives an interesting illustration from her own experience of the effect produced by an inexperienced girl on a group of very small children. "When she began, I felt somewhat hopeless, because of the complete failure of method. She seemed to have all the faults most damaging to the success of a speaker. Her voice was harsh, her gestures awkward, her manner was restless and melodramatic; but as she went on I soon began to discount all these faults and, in truth, to soon forget about them, for so absorbed was she in her story, so saturated with her subject, that she quickly communicated her own interest to her audience, and the children were absolutely spellbound."

Another qualification of the story-teller is necessary. This is a disposition to take pains enough before the telling of the

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story to insure effectiveness. To do this two things are necessary.

The first is a strong, well-defined desire to tell a story well. Such a desire perhaps will be present in a contest in story-telling, although I have known of persons entering a contest of this kind with no particular wish to tell the story well. And this absence of desire is rather common—the desire, I mean, which is willing to take pains in preparing for it. But if one is to tell a story, certainly if one is to represent an organization in a contest, the least one can do is to be eager to take one's part with credit.

But a mere wish to do so, however ardent, is not enough. Faith without works, the good Book tells us, is dead. Just as I have known of persons entering a contest without seeming to want to do well, so I have known of others who, possessing a keen sense for the outcome of the contest, have nevertheless gone to it with the most slipshod, higgledy-piggledy preparation. And, again, this

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superficial preparation for story-telling on the part of teachers is exceedingly common among us. But if the story is important at all in class work, then it is important enough to be told as well as one can tell it.

There must therefore be a great deal of practice in story-telling. Professor St. John, after discussing the things that one ought to know before attempting to use the art, advises the beginner to "tell the story again and again" by way of preparation. And he goes on to say: "It is not possible to carry this too far. The aim is largely to provide for perfect familiarity with the content and form, but there are other advantages of great importance. As one gains familiarity with the story there is less of self-consciousness. One learns to give oneself wholly to the story and the audience. Again, there is a reaction to the hearers, and the form improves as a result. There is also a gain growing out of the response of the story-teller to the story itself. More and more, as a

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result of this repetition, it becomes a personal possession and is told not from memory but really from the heart. This is the principle that lies back of the old saying that a man may tell a lie until he believes in himself! Let us make use of this psychological fact, for it will aid us to gain success. It is after the story has been told twenty times, and it may be to the same audience if they are children, that there will be most frequent requests that it be told again."

Things Not to Do

It is perhaps objectionable on general principles to formulate negative rules, although I have an excellent precedent in the Ten Commandments, since a don't is likely to suggest an idea to the mind, as when the good-wife on going away warned her children against putting beans up their noses and found them on her return testing the effect of this new suggestion, most of the little nostrils being full of these inconvenient vegetables. But

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the objection is over-ruled in the event that the practices forbidden, as in this case of mine, are common. So I venture upon the following prohibitions.

Don't read your story. May be you have noticed that when the audience is listening to a story every eye seeks the speaker. But there is little to satisfy this search when the story-teller has his face hidden in a book. Much of the effect of the words is therefore lost if the story be read. An audience, large or small, wants to see the story dramatized more or less; it craves the look of the eye as the words pour forth, the posture of the whole body, the gesture of the hands—all, of course as the fit expression of the story itself. But these effects are lost otherwise.

Don't memorize the story, unless you are in a declamation contest and not a story-telling contest. The same rule applies with even more force if you are teaching a class. It may be that by memorizing a story certain faults of expression will be avoided, but certain other, and

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greater, faults will likely be incurred; for smooth and graceful and correct language is not a sufficient compensation for deception and a mechanical delivery. If you pretend to retell a story in your own language, observe the rules of the contest, and retell it in your own words as they come to you on the spur of the moment.

Don't, if you are telling a story to children, get them to help you in telling it. "I was once telling the exciting tale of the Shepherd's Child lost in the mountains," says Kate Douglas Wiggin, "and of the sagacious dog who finally found him. When I reached the thrilling episode of the search, I followed the dog as he started from the shepherd's hut with the bit of breakfast for his little master. The shepherd sees the faithful creature, and seized by a sudden inspiration follows in his path. Up, up the mountain sides they climb, the father full of hope, the mother trembling with fear. The dog rushes ahead, quite out of sight; the anxious villagers press forward in hot pursuit. The

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situation grows more and more intense; they round a little point of rocks, and there, under the shadow of a great gray crag, they find—"What do you suppose they found?" "Fi' cents!" shouted Benny in a transport of excitement. "Bet yer they found fi' cents!" You would imagine that such a preposterous idea could not find favor in any sane community; but so altogether seductive a guess did this appear to be, that a chorus of "Fi' cents! 'Fi' cents!" sounded on every side; and when the tumult was hushed, the discovery of an ordinary flesh and blood child fell like an anti-climax on a public thoroughly in love with its incongruities."

Don't, if you are telling a story to children, talk down to them. Children are very quick to detect any signs of artificiality—and to resent it. Use such language as they will understand—words not beyond their comprehension, and sentences that will not puzzle their minds or tax them to follow you. Affectation, as of one who is conscious that he is speak-

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ing to children, is abominably common among us.

Don't explain and comment overmuch. In fact, do so as little of it as you can. Because we are unable to look into other people's minds, we are apt to take too little for granted as to their power to read between the lines. The truth is that the mind of the hearer is very busy as he listens, guessing, looking behind, trying to peep ahead, filling in details. Let as much of this work as possible be done. Don't stop to tell the meaning of this or that look or act or word. Your hearers will get that anyway. Don't describe any more than you have to. Tell of the action—what the characters say and do and how they look.

Don't wander into irrelevant details. If you know your story well, you are aware of the end from the beginning. Keep that end in mind all the time and tell only such details as make straight for it, with such leeway as I have already said is allowable. The temptation to

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introduce needless details manifests itself oftenest perhaps in description and explanation—both of which are in themselves dry. Keep to the main line therefore, just about as you would if you were going from one town to another. But the temptation appears also in a tendency in some persons to be needlessly accurate in details that do not matter at all to the story, as in the case of forgetting whether a character was So-and-so's brother, when you could as well omit it altogether—brother and all.

Things to Do

The story-teller should be careful to use choice language. Slang, of course, ought to be studiously avoided, not only because it shuts out better words, but because it lowers the tone of a dignified narrative. I have already suggested the necessity of using easy words. Sentences, as a rule, should be short. Nor should these be strung out by a succession of "ands," like beads on a cord.

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The story-teller should be careful to subordinate such details as should be kept down. Not everything is of the same importance with everything else. Determine just what is important and what is not, and make the subordination accordingly. Any two ideas connected by "and" are of the same rank. "I was walking down the road, and I met Alice," makes equally prominent two ideas, one that I walked down the road and the other that I met Alice. If meeting Alice is the main idea, then the sentence should read, "As I was walking down the street, I met Alice."

The story-teller should, where he can, adopt conversation. Instead of saying, "a shilling came forth from the mint springing and shouting that it was going out into the world," Anderson says, "shouting, 'Hurrah! Now I am going out into the wide world.'" The second way is more lively, striking, and dramatic than the first. Of course, not everything lends itself to this form, but where it can

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be used it makes the story more interesting. Conversation also adds variety to statements, and thus increases interest.

The story-teller should make judicious use of pauses. Miss Shedlock values this device very highly, placing it "first and foremost" among the devices for holding attention. "I have tried this simple art of pausing with every kind of audience," she says, "and I have rarely known it to fail. * * * In Hans Christian Anderson's 'Princess and the Pea' the king goes down to open the door himself. Now, one may make this point in two ways. One may either say: 'And then the king went to open the door, and at the door there stood a real Princess,' or, 'And then the king to the door, and at the door there stood—a real Princess.' It is difficult to exaggerate the difference of effect produced by so slight a pause. With children it means an unconscious curiosity which expresses itself in a sudden muscular tension. There is just time during that instant's pause to *feel*, al-

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though not to *formulate*, the question: 'What is standing at the door?' By this means, half your work of holding the attention is accomplished."



PART TWO

PUBLIC SPEAKING



CHAPTER ONE

THE VALUE OF PUBLIC SPEAKING

Before we can bring ourselves to that point of exertion where we make genuine progress in the art of public speaking, it is usually necessary these days first to convince ourselves that we are going to have use for it, that our efficiency in whatever vocation we may have chosen will be increased by its cultivation. Of what value, then, will public speaking be to the average Latter-day Saint young man or woman?

It Trains the Mind

First of all, it is an excellent means of training the mind to think quickly and clearly.

There are no callings in life nowadays where quickness and clearness in thinking are not essentials to success therein. In some vocations, of course, they are more necessary than in others, but in all vocations the lack of these qualities of mind is a more

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or less serious handicap. Most persons do not think at all. To be sure, there are goings-on up there in the region of the brain, but the process no more resembles thinking than the movements of a caged bird resembles progress in the air. The mine-owner in Pennsylvania, for instance, who found that for every five hundred thousand tons of coal he took out he lost eleven workers by accident, did not think or he would have looked for the cause and removed it. Afterwards, when the workmen were unable to get whisky and beer and only one of their number, during this period of sobriety, lost his life in the mining of this same amount of coal, the owner came to the conclusion that the cause of it was drink. But he did not think himself into the conclusion: he stumbled upon it. Then, again, many persons who endeavor to think do so very muddily. Their brains are mixed up with sediment, which prevents the mind from acting freely. And so it needs clarifying.

Now, there is nothing that contributes to clear-headedness like public speaking. When

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you get up on your legs before a body of your equals in the attempt to say something, the mental processes are forced to act and to act quickly. There is no getting out of it. Talking oneself into clearness, is a common phrase and an old one. The mere act of putting our thought into words helps the matter of clearness, but the compulsion brought on in the act of speaking before an audience greatly accelerates the clarifying process. Other things remaining the same, the men who do most public speaking are the clearest thinkers and the quickest.

Public Speaking Is of Use

Secondly, to be able to express oneself well in public is of practical use to every one who aspires to anything more than mediocrity.

It is of use to the farmer and the business man. There are important meetings held, where the best methods of conducting industries and business enterprises are discussed. But they are necessarily discussed only by those who can talk on their feet. No one else is ever selected either to act as the pre-

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siding officer of such a gathering or to take part on the program. Whoever can not express himself on such occasions must be content to be a mere listener, and listening is rarely so interesting and beneficial as taking part in a discussion. Besides, many valuable ideas are lost to the public through the inability of men to think and speak standing.

Public speaking is of use to the man or woman who aspires to take part in public affairs. Indeed, to such a one it is indispensable. The lawyer cannot get along without it, and the greater ability he has in this line the more successful he will be. The physician who aims to be more than a mere practitioner, who wishes to be of general service in his community, particularly in a "Mormon" community, will have abundant use for this art. Every government requires officers to carry it on—presidents, governors, legislators, judges, and manipulators of political parties—all of whom rise into power largely through the use of public speech. And how could one ever hope to be a successful teacher without the ability to think

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clearly, to arrange his thoughts systematically, and to put these ideas effectively, before an audience? In a democracy like ours, where there are great reforms to champion and public offices to hold, public address is one of the surest and quickest ways to recognition and influence.

But especially is this art of practical service to the young Latter-day Saint who expects to become active in his Church. And every one ought so to expect. I have already said something of this in the Introduction. Let me add here that this is one of the best means of serving our people not only abroad as missionaries but also at home as workers. Nor should one who wishes to perform this service be content with doing it in a mechanical and superficial manner. If the work be worth doing at all, it is worth doing well—worth doing in such a way as will bring honor both to him who does it and to his people. Than religious truth there is nothing higher, and so the medium through which this truth is conveyed should be the choicest.

CHAPTER TWO

TRIMMING DOWN A SUBJECT

Before we can make a speech, we must have something to say. I shall, therefore, in this chapter, explain the interesting process by which a general subject becomes a theme.

Have Something to Say

And first as to the theme of an address.

The most important thing to keep in mind in speech-making is this: Say just one thing. Said one woman to another not long ago, after a young ladies' meeting, "How do you manage to make your point always, whereas I never seem able to make mine?" The other answered, "I don't know, unless it is that you try to make too many points in the same talk, while I try to make only one." And that, if not *the* reason, was certainly *a* reason, and a very good one, too. A shotgun is not likely to bring down big game, but melt the little leaden beads into one bullet, and you may then shoot to some

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purpose. So it is in public speaking. Say a dozen things, and your hearers are likely to go away wondering what they have got from your discourse; say one thing only, and they will leave with a definite impression of what you have said.

Say But One Thing

But how are you to get this one thing?

Unity of impression does not consist nearly so much in the fact that you do not include different items in your speech as it does in the fact that you tie these topics into one whole by means of general statements. This may sound like a contradiction of what I have just said. But it is not. Concrete, brick, lumber, and what not, do not give you a single impression while they are lying in the yards of various dealers, but assemble these materials according to a given plan and fasten them together with nails, mortar, and other connecting substances, and they *do* give you an impression of being one thing—a house. Baptism, the sacrament, healing the sick, confirmation—these do not appear

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to belong in the same sermon, and ordinarily if they were so included they would make a very scattered impression, if they made any impression at all. But suppose you tied them together by some such statement as this: "The Church of Christ has some very definite ordinances, which it is necessary to embrace in order to be saved." By this simple device you have brought these otherwise disconnected items into order and unity, just as the word of a commander might turn a body of scattered men into a marching regiment. These general statements act as a kind of a glue in our speech, a sort of finger-post, pointing the way. Look for their presence or their absence in the next address you hear.

Another way of securing a single impression in a speech, and perhaps a more common one, is to include in the speech but one thought elaborated and opened up before the audience. Instead of taking all of the subjects mentioned in the preceding paragraph, suppose you take but one. The chances are that your sermon would give

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something like a total impression, if for no other reason than that all you said was on the same general subject. A good question, then, to ask ourselves when we are looking for a subject, and to ask whenever we hear others speak in public, is this: Is this address about one thing or more than one thing?

Two ways, then, of obtaining unity or a total effect in a speech are, first, to see that we have only one thing or subject to talk about, and, secondly, if we have more than one thing or subject in our speech, to be sure that we use plenty of the nails and glue of words—general statements.

Be Original

But I would go even further than this.

The trouble with many speeches given by the inexperienced is that the subject is either too broad or too abstract or both. Baptism, for instance, is very broad, and it would be difficult for us to say anything to the point on the subject unless we had more time than is usually allotted to a discourse. Perhaps,

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on second thought, we should find a single phase of it sufficient—that baptism is essential to salvation, for example, or that the proper mode of baptism is immersion. Again, “Community Welfare” is ordinarily too broad to allow of adequate treatment. “The Value to the Community of Good Roads” would be better, or, better still, “The Road between Dash and Blank should be Macadamized”. Then, too, a subject should not be too general. How could an ordinary person hope to say anything adequate or to the point on such a topic as “Honor”, or “Truth”, or “Duty”, or “Labor”? Besides, these are altogether hackneyed. Avoid them.

To be sure, on occasions it becomes necessary to speak on broad subjects. Before an audience composed of persons who are unacquainted with the subject, “Mormonism” may be perfectly proper as the material for an address or lecture, the understanding being that only the general features will be given. And so with other subjects to be treated on special occasions or under peculiar

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conditions. But certainly, for contests in the Improvement Associations as well as for the average religious discourse, the narrow, specific subject is always preferable to the broad, general subject.

A very practical way of getting a definite, specific theme for a speech is to set down in writing as many complete sentences about any given subject as we can. This will also give us a variety of themes to choose from. But I would add another bit of advice: Try to think of some original themes, themes you have never heard treated. No doubt this will be hard at first. The ordinances in religion have been discussed until they are thoroughly threadbare. But not long ago I saw treated in an essay an original aspect of this general subject. It was on the religious ordinance as a sign and the necessity of signs in human society. The way to be original is to think about our subject, to look at it from as many different angles as we can, and to take what appears to be the newest—in a word, to use our own brains instead of someone else's.

CHAPTER THREE

HOW A THEME GROWS

Having chosen a theme, your next step is to develop it. Developing a theme requires, first, that you "think yourself empty", secondly, that you "read yourself full", and, thirdly, that you "talk yourself clear".

Thinking Yourself Empty

And first as to thinking.

"I insist upon original effort", says Burton, in his Yale Lectures, "that, rather than reading, to begin with. In every mental act there are two factors involved: the thinking mind, and the external material which it manipulates; and men may be classified as original and productive thinkers, or as copyists, plagiarists, and forms of echo, according as they dominate this their material or are dominated by it. But the most ignominious person in all the world, if so be that

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he have one remaining spark, or last flicker, of manliness in him, desires to be a man of supreme generative force and not an echo ever; and this he can secure only as, in the handling of subjects, he thinks with all his might before he reads."

A good way to generate thought is to ask as many questions as you can about your subject—to surround it with interrogation points. It makes little difference that you are unable to answer the questions. The mere process of asking them indicates that your mind is at work, and that is the main thing. Suppose, for instance, that you are trying to develop a theme concerning revelation. You might ask yourself such questions as these: What is revelation? Is there any difference between revelation and inspiration? Do I know any instances of each? What part does the mind of man play in each process? Has there always been inspiration? revelation? How may revelation be given? Why is revelation needed in the Church? Why did revelation cease in the Christian Church? What? how? why?—

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these are the starters of thought. Surrounding your theme with questions, besides making your mind alert, also reveals to you whether you have much or little material and exactly what material you need to obtain.

As to the process of thought itself, Professor Genung says that the habit of meditation is the result of three other habits.

The first of these is "the habit of seeking clearness". Nearly always when a subject is first presented to the untrained mind it is "apt to be cloudy. Sometimes the gist of the whole matter may flash upon the mind at once. But this is not often, except to the practiced thinker". Others, for the most part, must work out an idea, slowly and gradually, from haziness to clearness. And this must be done anew with every subject till the habit is fixed upon the mind and becomes a second nature. The effect of constantly seeking clearness will be, first, to keep the mind from "lazy or sloppy or hurried thinking" and, secondly, to keep it from attacking subjects that are beyond its reach. Abraham Lincoln has told us that even

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when a boy he could never rest or sleep if he heard anything discussed which was difficult for him to understand, till he had thought it all out clearly by himself. This habit it was, no doubt, that made him one of the clearest-headed men of his generation.

The second is the habit of seeking order. This aspect will come up again, but something must be said of it here. In seeking to be orderly one strives to answer the question, What comes first, what second, what third? Clearness requires that you *see*; order requires that you arrange what you see. Order demands that you look for the relation of one idea to another, "noting what is principal and what subordinate, seeing parts in a kind of perspective, wherein effect stretches out from cause and concrete details from central principles." This habit, too, comes from effort, long-continued and constantly applied. As a result, planning of material becomes less and less a drudgery, and the thinker becomes less and less content with superficial and hasty results. "It is the trained intellect, intolerant of distorted or

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dislocated thought, that contributes most to permanent and satisfying work."

The third is the "habit of seeking independent conclusions. This habit it is which is the foundation of originality", of which I have already spoken in part. "It may not lead to better views of truth than are already extant; it may not lead to new conclusions, in the absolute sense"; its virtue is that you do your own thinking and reach your own conclusions. The results of this habit are that one develops confidence in one's own well-considered opinions and that "one's work carries the note of conviction and authority". For the most part, this is "an age of second-hand thinking. We all ask for our milk malted, for our meats peptonized, for our books digested. Short cuts are the mania of the age."

Make up your mind, then, to do your own thinking—to seek clearness, to seek order, to be original, and thus form the habit of meditation. Your own thinking, mind you. For the temptation will be ever present to appropriate both the thought and the words

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of others and palm them off as your own. This is plain stealing. You must never begin the practice of plagiarism, as literary theft is called. To take the work of a man's brain is just as bad, to say the least, as to take the work of a man's hand. If the individual should be punished who puts his fingers into your pocket unawares and steals your month's hard earnings, should not he be punished also who steals the product of your brain?

Not, to be sure, that we are not to make use at all of others' mental labor. It would be too much to expect a person to weave his web, like the spider, from his own bowels. Borrowing is perfectly legitimate, but not stealing. All that we are required to do is to give proper credit for what we borrow. On this basis it is not wrong, though it would be inconceivably silly, to borrow an entire speech. Now, credit for literary borrowings is given, in writing, by the usual quotation marks; and, in oral speech, by an acknowledgment of the words as a quotation. To avoid even unconscious plagiarism

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it is best, in taking notes, to set everything down in one's own words rather than in the words of the book.

Reading Yourself Full

Having thought yourself empty, the next step is to "read yourself full".

Reading should proceed usually from the general to the specific. That is to say, if you wish to read up on a particular subject—say, irrigation—it would be well to read first an article on the subject in an encyclopedia. This will give you a bird's eye view, so to speak, of the whole field of irrigation. After that you might take up whatever aspects of the subject you wish to—the history of irrigation, the beginnings of irrigation in the United States, the latest methods of applying water to the soil, and so on.

The extent of one's reading on any given subject depends upon the nature of the theme, the time it is to occupy, and the occasion that calls for the address. It is best always to be widely read on various aspects of the general subject in order to be full of it.

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For if our material "be not thoroughly assimilated, instead of furnishing intellectual and oratorical pabulum, it will clog the free operation of the mind and induce mental dyspepsia. Howsoever complete the reading, it should be, above all things, suggestive and stimulating, setting the speaker's own mind and imagination in motion and arousing the oratorical spirit to action."

Talking Yourself Clear

Lastly you should "talk yourself clear".

There is nothing so clarifying to the mind as to tell others the thoughts that are as yet but dim in our own mind. Every one who has taught a class in any subject knows this. The interplay of minds tends to bring ideas to the surface where they may be looked at and turned over. In much counsel there is wisdom, as the old adage has it. Now, it does not greatly matter whether the conversation be one-sided, two-sided, or many-sided. Nor does it matter whether the persons with whom we converse for the purpose of clearing our own minds, agree

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with us or not. Indeed, the chances are that disagreement, provided it be honest, will bring greater clarity and more ideas than where there is only agreement.

Men of prominence in public speaking have often made use of this method of getting their ideas clear. Sidney Smith, it is said, used to go to the blacksmith shop, after he had thought out a sermon, and talk it over indirectly with the loungers there. Charles Sumner tells us that Daniel Webster highly commended conversation to him as a means of getting knowledge. "Converse, converse, converse with living men, face to face, and mind to mind,—that is one of the best sources of knowledge." Lincoln, too, used this method to get his ideas on slavery clarified. Inviting his friend Swett to come to Washington from his home in Illinois, the President talked over the emancipation proclamation about to be issued in all its phases, and then dismissed his guest without asking him to say one word on the subject. It was an instance of "stating conclusions aloud, not that they might convince another,

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or be combated by him, but that the speaker might see for himself how they looked when taken out of the region of mere reflection and embodied in words."

Thinking, reading, and conversing—these are the means by which we gather whatever material we need in order to develop a theme; and the greatest of these is thinking.

CHAPTER FOUR

THE DIVISIONS OF A SPEECH

A speech, or address, has three parts, commonly known as the Introduction, the Discussion, and the Conclusion. In less formal terms they are the Beginning, the Middle, and the End. These are natural divisions, not something arbitrarily thrust upon us by teachers of public speaking. There is a place where you are getting started, there is a place where you are going on, and there is a place where you are rounding off what you have said, drawing in the threads of your discourse.

The Beginning

The Beginning, or Introduction, leads up to the theme, the thought or idea which you wish to leave with your audience. You have something to say on which you have been meditating. Very well, but your audience

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has been thinking of a thousand other and different things, probably never having once even touched any part of your theme. This gulf it is the work of your introduction to bridge over so that your thought may get across. Sometimes the beginning is long, sometimes short, the length depending upon the audience, the subject, and the occasion; and sometimes there is no introduction at all, as when the subject is "in the air." If there be a beginning, it should bear a proper proportion to the rest of the speech. A five minute introduction is too long for a ten minute address.

A good beginning makes a good impression and wins the favor of an audience. You have to begin somehow. If you begin poorly, you make a bad impression; if well, a good impression. Therefore attend to your introduction.

Make your introduction as short as you can consistently with other qualities. The tendency in beginners is to say too much before they come to their central idea. If there have been other speakers, what you

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say may very easily be made to grow out of what they have said. But in any event, your beginning should be brief and to the point.

Make your introduction interesting. Try to catch attention at once. Lawrence Stearne often began his sermon by quoting a familiar saying and then adding, "This I deny!" If the occasion will permit, begin with an appropriate anecdote. "By charm of manner, by felicity of phrase, by earnestness of spirit, by aptness and appropriateness of thought—by every honest means," let the speaker "seek at the outset to win the attention, the respect, the confidence, the sympathy, the favor of the audience. If he succeed in this attempt, the victory is half won. Thenceforward he can march straight onward to his goal."

The Middle

Two things we must look to in the Discussion, or the Middle, of a discourse. They are, first, that our thought shall go on, make progress, and, secondly, that the audience

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shall be unmistakably aware that our thought is going on. Of course, this takes it for granted that we have some central thought or idea to go on.

You cannot progress if you have too many subjects. And here we hark back to a point already treated. A dictionary has no progress for the same reason that some discourses lack it. One sermon, at least, delivered not long ago in my hearing, included the following subjects: The sacrament, the favorable circumstances under which the Saints in this particular ward met as compared with earlier days, making the best of one's opportunities, the kind of God worshiped by the "Mormons," humility, the sacrament again, the speaker's pride in being a Latter-day Saint, teaching by example and by precept, spending time in the Lord's service, and finally the sacrament once more. There is no forward movement here, only a kind of marking of time. Such a sermon is thoroughly disjointed and scrappy, making no headway at all. The preacher could have stopped anywhere or he might have

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gone on till now. A modern audience chafes under this sort of public speaking. It implies absolutely no thought as to structure, like the earth before the creation. Having introduced his subject, the speaker should make that subject grow under his hands. He should know where he is going from the time he starts, and forthwith go there.

Ordinarily this should not be found difficult. A theme for a speech may be divided into various parts. We say to ourselves, "I shall treat of this first and then of that and that." When we do this we get our material into shape for development according to the principles of order. Then, again, we may say about one of these subdivisions, "This statement needs an illustration or some concrete details to make it clear; I shall use this or that." All of this conduces to progress, development. But observe that we have to think all of this order and going on before the speech is delivered. And that is the right way.

Merely to go on, however, is not enough. The audience must be made to feel that we

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are going on. Now, this is done by what are called transitions, either phrases or sentences. I have just said that a good speech proceeds by easy stages or phases. Now, when we tell our hearers that we are dealing with this phase now or that we are leaving this one and going to that, we are using words that enable them to keep track of what we are doing.

An illustration will make both of these ideas clear at the same time. Burke, in his great speech on "Conciliation with America," is urging that Parliament make peace with the Colonists on the ground, partly, that "a fierce spirit of liberty" has grown up in the New World which cannot be trifled with. And he goes on to explain this temper and character under six heads. You can see that he is making progress, for he takes each of these headings by itself and is at a different place when he ends than he was at the beginning. Here is how he makes us aware of his progress: "First, the people of the colonies are descendants of Englishmen." To this phase he gives nearly five hundred

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words. He then says, "They were further confirmed in this pleasing error by the form of their provincial legislative assemblies." To this phase he devotes barely fifty words. "If there were anything wanting to this necessary operation of the form of government," he goes on, "religion would have given it a complete effect." Three hundred words. His next point is introduced by the following sentence: "Permit me, Sir, to add another circumstance in our colonies, which contributes no mean part towards the growth and effect of this intractable spirit." His next transition is, "The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest. * * * Three thousand miles of ocean lie between you and them." This point needs two hundred fifty words. The fourth I have omitted on account of its length. These transition sentences make it easy to follow this part of the speech, whereas if they were absent, even though the phases were given in exactly the same order, the development of the thought would be difficult to keep track of.

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Two suggestions arise from the preceding paragraph. One is the rule of Proportion, which requires that items in a discourse be given space according to their importance. The more words you devote to any given topic the more importance it has in your speech. A common practice among beginners is to tell all they know about aspects concerning which they have considerable information, and let the rest, even though more important, go with little or no consideration. This violates the law of proportion. The other suggestion is that there should be some variety in the transitions, if smoothness be very desirable. No two of Burke's transitions are alike.

The Ending

"The conclusion," says Professor Brink, "may be explained as that part of the oration in which the thoughts, arguments, emotions, appeals, and general significance of the entire discourse are gathered together and so used with reference to the audience, occasion, and purpose, as to make upon the minds, hearts,

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determination of those that hear, a single, definite, profound, and indelible impression. Thus the conclusion is the focus of all that precedes, in which the various elements of effective oratory are centered and where they glow and burn with their greatest intensity."

A good conclusion always concludes. Have you ever heard a speaker hint that he was approaching the end of his discourse only to go on with a thought that had just occurred to him? If you have, you know what to avoid in your own discourse. "We should be careful to finish the discussion of our theme before we indicate that the conclusion has been reached. And if, at the moment of finishing, we happen to think of anything, however vital, it had better be left to another time and place altogether."

In general three principal ways of closing an address may be noted. One is to close abruptly. Not every address therefore requires a formal conclusion. "The full development of the discourse is thus made its ending, care being taken that the last item shall be of weight and dignity. This is by no

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means the easiest form of conclusion, but rightly managed it is one of the most effective." Another way is to condense in a few words the whole drift of what has been said. This may be done especially where the speech is intellectual in its nature—where it appeals to the mind. And a third way of closing an address is by an application of the idea advanced. The ideal conclusion, of whatever nature it may be, is the one that leaves either such a question as Peter's audience asked on the day of Pentecost, "Men and brethren, what shall we do?" or the answer of the Grecian crowd to Demosthenes, "Let us go up against Philip!"

CHAPTER FIVE

DEBATING

A good deal of what I have said thus far applies to debating, but some aspects of this special form of public speaking deserve separate attention.

Value of Debating

Debating implies two or more parties to a dispute. A debate may be formal, as when two organizations argue a proposition; or it may be informal, as a discussion in a legislative assembly.

This form of public address calls for peculiar mental traits. It requires the ability to see clearly a point, to segregate this point and hold it up before the mind, and to marshal reasons for or against it. But it demands more than this. A dispute engenders more or less feeling, except in the trained

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disputant. Hence the debater, more than the orator, needs to keep his head.

Debating, however, more than other forms of public speaking, is attended by certain abuses peculiar to this form of address. One of these is that it is likely to make a person contentious, inclined to quibble, to lose track of important points in the chase after trifles. Another is that it is apt to lend itself to dishonesty in the debater. Being a contest where a decision is rendered one side or the other, the debater, unless he is careful and conscientious, will find himself thinking more of victory than of truth and using questionable means in order to win the decision. This sometimes takes the form of belittling an opponent's argument instead of answering it, sometimes that of using the exact language of another without credit, sometimes that of actual misstatement of facts and figures, or the suppression of them, in order to bolster up a weak point. All of which is mean, contemptible, and unfair. It is doubtless this side of debating that led Colonel Roosevelt to say that he was glad

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he did not while in college "take part in the type of debate in which stress is laid, not upon getting a speaker to think rightly, but on getting him to talk glibly on the side to which he is assigned, without regard to what his convictions are or ought to be."

But debating has another side, fortunately. The clash involved in debating sharpens the debater's mind. It makes him keen to see not only his own points but also those of his opponent, for see them he must, and that fairly and squarely, before he can answer them. Practical debaters, therefore, unless they are of the captious variety, are apt to see both sides of any question confronting them. It also teaches discrimination. The debater has to tell what is a point from what is not a point, to pick out what will help him and throw out what will not. Again, it trains him in the ordering of material with a view to making the most telling effect on his hearers. It is one thing to have a lot of good points, but quite another to marshal them so as to produce the desired effect. To be sure, there are other forms of discourse

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that aim at the same result; there is none, however, that does so under such stress and push of the mental powers. Generally not all the truth lies on one side of a question. At all events, no question should be chosen for discussion where the truth is all on one side. So that Mr. Roosevelt's objection is merely leveled at one-sided questions; it is an objection, not to debating as such, but rather to the way in which it is carried on, to method.

Wording of a Question

In public speaking we develop a theme, in a debate we argue a question.

A "question" in daily parlance means that information is called for. Thus, "Are you going to town this morning?" is a question, requires an answer, and is ended by an interrogation point. The word "question" in debating signifies a statement, a proposition, and always closes in a period. Thus, "The United States should prohibit the shipment of war munitions to Europe," is a question. These two meanings should be kept distinct.

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In searching for a question to debate care should be exercised. Religion is not a good subject to debate, because it is one on which people feel intensely. Then, again, it should be one question, not two questions. "Government should own and control the railroads" is two questions, one involving the ownership, and the other the operation, of railroads. Current questions are more interesting than such old questions as that the American Indian has been mistreated by the whites.

The wording of a question should receive attention. It must be in the form of a statement, it must be one question, it should be affirmatively put, and it must have two sides pretty evenly divided. An example of such a question is: "Resolved, That the United States should intervene in Mexico."

Gathering Material

When we come to gathering material on a debate, the following points should be helpful.

First, be sure you understand the question

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to be debated. Scrutinize closely the question as a whole and the various words in the question. Be accurate. Get the exact meaning of the words, instead of saying to yourself, "Oh, that's near enough!" Use for this purpose the dictionary and the authorities on the subject of the question.

Secondly, look for material in your own mind before you go to books and other people. Don't try at first to get points on your side, but think and read and converse with a view to getting a general understanding of the subject. It will pay you to do this—you will have a larger grasp of the question than you otherwise would. It places you above your material, not in it.

Thirdly, get your issues. An issue in debate is a fundamental point on which the two sides differ. After you get a bird's-eye view of the whole subject, you are then in a position to set down points to be debated—reasons for your side of the question. Whether these points are issues will depend on certain tests. Ascertain, first, whether your opponent is likely to admit it. If he

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can admit it without hurting his argument, then it is not an issue. Next, ascertain whether it is a big point; if so, and it will be disputed, it is most likely an issue. Set down as many of these points as you can discover, reduce them to as few issues as you can, arrange them in the most telling order, the strongest last—and you are then ready to collect material on each issue by itself.

Having gathered in a general way material on the question and decided on the issues to be proved, you should agree with your companions on the division of the issues on your particular side. This done, each speaker proceeds to work up his part in the debate. Usually there are three speakers on a side, although there may be more than three or only two. These ought to work so closely in touch with one another as to make of their combined addresses one continued speech, with a beginning, a middle, and an end. They should, in other words, do good team-work, as this perfect articulation of different parts in a debate is called. In order, however, to get this single effect from the

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three speeches, it will be necessary to distribute the issues. If there are, say, five issues and three speakers, one may give the introductory material and one of the points and the other speakers two points each. Each speaker will be required to make a rebuttal.

Arguing A Proposition

Let us discuss each of the parts of the affirmative or the negative side of a debate viewed as one address, just as we did in the oration proper.

The opening statement is very important, especially on the affirmative side. Perhaps you may have played marbles in your day and cried out, "Clearance!" before your antagonist could shout, "Vent-clearance!" You meant that you wished to remove some obstacle that lay between your hand and the marble in the ring. Well, your introduction to the debate aims to clear away whatever intervenes between the minds of the audience and the precise points to be proved by you. You may have to tell how the ques-

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tion arose, for this often throws light on it; you should separate the points you are willing to grant from those you are not, narrowing your matter as you go till you reach the precise points in question; and you may want to inform the audience how your side proposes to conduct the discussion. This done, you are ready to give your part of the argument. But you must be careful not to take too much time in this clearing process, else you may have to omit some of the argument. Still you must take enough time to set the proposition to be debated squarely before the minds of your opponents and the audience. Clearness in stating a case is almost an argument in itself; at any rate, it often does away with the necessity for argument. Abraham Lincoln, for instance, sometimes did not argue, he merely stated the matter in question so clearly that the jury saw it, and no argument was necessary. The opening speech may, if it is desirable, be written and memorized; though, in debate, it is better to be so thoroughly prepared that you are full of the subject and can speak freely.

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Next comes the argument. This easily divides itself into the argument proper setting forth your issues and the proofs for them, and the refutation of your opponent's issues. The principal thing, of course, is the building up of your side of the question, especially if you are on the affirmative side, for "he who asserts must prove," is the great rule in debate. To be sure, you should refute the points brought up by the other side, but you must build up your own side. Refutation is perhaps of more consequence to negative speakers, for, although they may and often do construct an argument of their own, all they really need to do is to show by refutation that the affirmative speakers have not proved their case. The work of refutation may either be distributed throughout the main speeches or be collected and given in one place, as may seem best under the circumstances.

The conclusion in debating is called rebuttal. Each speaker is supposed to rebut the points brought against the issues he discusses. The work of rebuttal is two-fold.

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On the one hand, it gathers in brief, compact, clarified form the whole strength of your argument, or, if you are the last speaker on your side, and, on the other hand, it summarizes the whole case for the opposition, and holds these up for contrast before the audience and the judges. It is especially desirable here to be perfectly fair in stating your own case so as not to overestimate your arguments, and also in stating the other side so as not to underestimate its points. John Stuart Mill, it is said, always put the case of the opposition even stronger than they were able to put it themselves before demolishing it.

What Proof Is

Before actually delivering the argument you have prepared, you ought to re-examine your material to make sure that you really have proof instead of only assertion.

"Now it is clear," says Mr. Lyon most admirably, in his "Elements of Debating," "that neither the audience nor the judges can be led to agree with us and to accept our

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issues as proved, by our telling them that we should like to have them believe in the soundness of our views. Neither can we succeed in convincing them by telling them that they ought to believe as we wish. The modern audience is not to be cajoled or browbeaten into belief. How, then, are we to persuade our hearers to accept our assertions as true? The method is to give them what they demand—reasons. We must tell them why every statement is true. This process of telling why the issues are true so effectively that the audience and judges believe them to be true is called *proof*.

“Naturally, the reasons that we give in support of the issues will be no better than the issues themselves, unless we know what reasons the audience will believe. And how are we to know what reasons the audience will believe? We can best answer that question by determining why we ourselves believe those things which we accept. Why do we believe anything? We believe that water is wet; the sky, blue; fire, hot; and sugar, sweet, because in our *experience*

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we have always found them so. These things we believe because we have *experienced* them ourselves. There are other things that we believe in a similar way. We believe that not every newspaper report is reliable. We believe that a statement in the *Outlook*, the *Review of Reviews*, or the *World's Work* is likely to be more trustworthy than a yellow headline in the *Morning Bugle*. Our own experience, plus what we have heard of the experience of others, has led us to this belief. But there are still other things that we believe although we have not experienced them at all. We believe that Columbus visited America in 1492, that Grant was a great general, that Washington was our first president. Directly, these things have never been experienced by us, but indirectly they have. Others, within whose experience these things have fallen, have led us to accept them so thoroughly that they have become our experience second hand.

“If we are told that a man who was in the Iroquois Theater was seriously burned, it

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seems reasonable to us because our experience recognizes burning as the result of such a situation. But if we are told that a man who fell into the water emerged dry, or that a general who served under Washington was born in 1830, we discredit it because such statements are not in accord with our experience. We are ready, then, to answer our question: 'What reason will those in the audience believe?' They will believe those statements which harmonize with their own experience, and will discredit those which are at variance with their experience. This experience, we have seen, may be first hand, or direct; or it may be second hand, or indirect.

'In every case, the speaker's argument must base every issue upon reasons that rest on what the hearers believe because of their own direct or indirect experience. Suppose I assert: 'John Quinn was a dangerous man.' Someone says: 'Prove that statement.' I answer: 'He was a thief.' Someone says: 'If that is true he was a bad man, but can you prove him a thief?' Then

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I produce a copy of a court record which states that, on a certain day, a duly constituted court found John Quinn guilty of robbing a bank. All my hearers now admit, not only that he was a thief, but also that he was a dangerous person. I have given them a reason for my statement, and a reason for that reason, until at last I have shown them that my assertion that John Quinn is a dangerous citizen, rests on what they themselves believe—that a court record is reliable.”

These reasons constitute evidence. But evidence, whether direct or indirect, sometimes needs to be tested, either in itself or in its source. The sources of evidence are reading and observation. If we wish to quote authority in support of one of our issues, or if our opponent does so, and we desire to test this evidence, we ascertain, first, whether the person quoted really is an authority—that is, whether he has had unusual experience or unusual opportunities with respect to the matter in question—and, secondly, whether, if so, he is generally recog-

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nized in his field of investigation. We must be very careful of the authority we use as evidence, and we must also be careful of the authority we accept from our friends of the opposition. Or, again, we may wish to examine the evidence which rests on some one's observation. If so, these are the questions we ask: "Are there any physical defects, such as poor eyesight, hearing, and so forth, that impair accuracy of observation? Are there any mental defects, such as imperfect memory, eccentricities of mind, or inability to express clearly the idea in mind, that might give a false impression? Are there any moral defects shown by lying, exaggeration, interest in the outcome of the controversy, that might lead to distortion of the truth?" The evidence itself may be tested by asking whether it is consistent with itself, with ordinary human experience, and with other known facts of the case.

Making a Brief

The best way to make sure that the issues we have to prove are substantiated by evidence

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that will stand the test is to make what is called in debating parlance a brief.

Now, a brief is merely an outline, after a certain approved pattern, of all the material we are to present. Youthful debaters it is sometimes hard to convince that it is necessary to make a brief, since it requires a good deal of time and thought. They prefer to run the risk of not being found out in their lack of complete preparation or they think they can prepare sufficiently without the aid of a brief. The experience of the best debaters is to the effect that a good brief really saves time, for it conduces to clearness and thoroughness in the preparation, just as getting brick, lumber, concrete, and other material used in building when put in the right form help the contractor when he comes to erect the structure. A brief is a concise and logical arrangement of the material to be used in the debate.

In making a brief this is the approved form, which I take from Mr. Lyon's book:
Introduction.

- I. Definition of terms.

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- II. Restatement of question in light of these terms.
- III. Determination of issues.
 - 1. Statement of what both sides admit.
 - 2. Statement of what is irrelevant.
- IV. Statement of issues.

Proof.

- I. The first issue is true, for :
 - 1. This reason, which is true, for :
 - (1) This reason.
 - (2) This reason.
 - 2. This reason, for :
 - (1) This evidence.
 - (2) This testimony.
 - (3) This authority.
- II. This second issue is true, for :
 - 1. This reason, for :
 - (1) This reason.
 - 2. This reason, for :
 - (1) This reason.
 - (2) This reason.
- III. The third issue is true, for :
 - 1. This reason, etc.

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IV. The fourth issue is true, for:

1. This reason, etc.

Thus the proposition that John Quinn was a dangerous man may be briefed as follows:

1. He was a thief, for:

(1) The state court found him guilty of robbing a bank, for:

(a) See Ill. Court Reports, Vol. X., p. 83.

Management of a Debate

Just a word, finally, about the management of a debate.

As stated, a team in debating may consist of two, three, or even more speakers. A team of three is better than any other number because there can be given practice in debating for more people and at the same time not tire an audience of an evening.

Each speaker is allowed time for a main speech and a rebuttal. The rebuttal is usually one-half as long as the main speech. Thus, if the main speech is twelve minutes in length, the rebuttal ought to be six minutes.

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The order of speaking, where there are three speakers on a side, is this: First, affirmative; second, negative; third, affirmative; fourth, negative; fifth, affirmative; and sixth, negative. The order for the rebuttals is: First, negative; second affirmative, and so on, the affirmative to close the debate.

A chairman presides, whose duty it is, besides calling the meeting to order, to announce the question, introduce the speakers, and read the decision of the judges. There should also be two timekeepers, representing both sides of the debate. The timekeepers tap at the expiration of each speaker's time and also give warning a minute or so, according to the desire of the debaters, before the expiration of the time.

The customary form of salutation by the speaker is, "Mr. Chairman, worthy opponents, honorable judges, ladies and gentlemen." They may, however, omit, if they choose, the second and third, since they are really included in the last. In referring to the other speakers, a debater should never say, "He said," or "Mr. Walton said," but

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rather, "The first speaker on the affirmative said," or "The gentlemen of the negative said." Debaters should always be respectful and courteous to one another, whatever disturbances of temper they may feel.

Generally there are three judges. The more judges there are, the more likely they are to represent the opinions of the audience. The judges ought, of course, to be competent and free from any personal interest in who wins the debate. It is coming more and more to be believed that the ideal debate should be a non-decision debate, for it is usually the decision that creates feeling afterwards in the debaters and their friends. But perhaps we have not arrived at this ideal stage yet.

CHAPTER SIX

DELIVERY

We come now to the matter of delivering a speech before an audience. What is said here is intended to apply to the delivery of an oration, address, sermon, or an argument in a debate.

Where to Carry a Speech

A speech is really not a speech at all until it is delivered. It may have been written with that intention, and as such may be very good literature. But it is not, properly speaking, a speech till its message, coming from the living heart and going to living hearts, is communicated by means of the voice.

There are, in the phrase of Professor Lawrence, but two places for a man to carry a speech, one in his head and the other on paper. No one who has ever heard a speech read, no matter how well the job has been done, can have any lingering doubt that the better of these two places is the head. But

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there are two ways by which one may carry an address in his head. Either he may memorize the discourse, entire or in part, or he may carry there only the thought, trusting to the occasion for the clothing of that thought in words. And again, whoever has heard the two methods of delivery will have little difficulty, in ordinary cases, in deciding in favor of the latter.

“An extemporaneous speaker,” says Professor Lawrence, “gathers his material and stores it in the recesses of his brain until it is required; he forms his method of speech from a study of the literature of all ages; he enriches his vocabulary by paying attention to how other men have produced effects by the expressive use of words; he studies the sciences, arts, and letters”—and I would add, theology and religion;—“he practices to make his voice a fitting vehicle to convey the knowledge he has thus gained, and, when the occasion arises for him to give utterance to his ideas, they come ‘like the out-breaking of volcanic fires, with spontaneous, original, native force.’ ”

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In the "Mormon" Church the method universally adopted is the extemporaneous. Indeed, there is a very strong prejudice against any other. This arises partly by reason of the long practice by our speakers of this method but partly by reason of the application of a phrase in the New Testament, repeated in one of the revelations to the Prophet Joseph Smith, about not "taking thought" as to what the apostles should say. But neither this phrase nor the practice of speakers generally among us or in the world precludes the advisability of preparation beforehand, not of course to the extent of memorizing words, but certainly of getting ideas. The Holy Spirit can operate as freely, to say the least, on a full mind as He can on an empty. At all events, the extemporaneous is very properly encouraged among the Latter-day Saints.

Conversational Delivery

"Public Speaking," says Professor Winans, in a luminous chapter in his "Public Speaking" recently published, "is a perfectly na-

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tural act, which calls for no strange, artificial methods, but only for an extension and development of that most familiar act, conversation."

The style in vogue nowadays is the conversational. Formerly—and an echo of this still lingers in the practice of the immature—there was a pulpit style that was pompous, artificial, often ranting. This, however, has long since gone out of fashion, thanks to Wendell Phillips, whose style of oratory is characterized by Thomas Wentworth Higginson as "essentially conversational—the conversational raised to its highest power;" and it has been supplanted by an easier, more natural manner.

The conversational style of public speech is not conversational in that it is ordinarily just like conversation, as Professor Winans takes care to point out. The public speaker, for instance, stands before an audience or a group of persons, whereas the converser does not. Also the orator speaks louder in the pulpit than he would in the parlor. And it is not true, of course, that one "speaks to an

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audience just as to one person." We are not to suppose, when we are advised to be conversational in our public speaking, that we are to make it sound like conversation, that we are to be less careful, dignified, strong, or eloquent than we should be otherwise, that we are to adopt "a style," properly called, or that we are to be 'natural' in the sense that we are not to cultivate the art of speech. Not at all. On the contrary, we are to understand, first, that we are to have, when we speak in public, "a full realization of the content of words," and, secondly, "a lively sense of communication." To be conversational, then, in public speaking is to have the same attitude of mind that we have in good conversation.

"Young speakers too often look upon public speaking as an exhibition; and older speakers frequently fall into a perfunctory manner, especially those who speak frequently and in a routine way. Moreover, many of those who do in a measure fulfil the conversational conditions, suffer from a wrong start. The man who begins his career

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as a speaker because he has something to say which he wishes very much to say, and continues for the same reason until his habits are fixed, and who has no false notions of speaking, may come naturally to a genuine delivery. But if a speaker begins with the notion that he speaks to make an exhibition of his delivery, or that delivery is an external, mechanical thing to be manipulated according to rule, or in imitation of a model, he will probably develop a conventional tone and other bad habits that will resist the force of even a strongly felt message and an eager audience." The counsel, therefore, to be conversational in public speaking resolves itself into this: Think and feel on your feet, instead of merely saying words.

How to do this is an important question. To summarize much of what has already been said: You must, first of all, have something to say which you think is worth saying and which the particular audience will be glad to hear, or, if not glad to hear, ought to know. This is absolutely the first requisite. Burke and Webster and the rest of the

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great orators could not be eloquent if they did not have a message. Then, secondly, you must prepare thoroughly before you speak. Reading, reflection, writing, conversation, and speaking much in public—these will fill the mind, making it ready and exact in speech. Thirdly, there will follow this abundant preparation a readiness to think of the ideas, the message, rather than of words. And, lastly, a keen, lively sense that we are communicating something besides words. If this does not produce a direct, conversational delivery, then nothing can. Says Professor Titchner in a private letter to Professor Winans and quoted in the latter's book: "The one prime requisite is self-forgetfulness, absorption in the subject for its own sake,—such forgetfulness as shall leave one as unconcerned before an audience as in one's study. * * * I know of no golden rule, still less of any royal road. Inaccuracy, carelessness, half-devotion,—these are the bane of our students; once a man is earnest enough to forget himself, to be ready to laugh at himself with the audience without

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losing his head, to forget how he looks and feels, he is successful and persuasive with or without technical knowledge and practice; though of course these things are assets, if he has them."

It must not be taken for granted, however, that a conversational delivery is necessarily good. This, although deeply fundamental, is not the only quality necessary to effective delivery. A delivery may be conversational and at the same time have defects that tend to counteract the good effects of this larger quality—such, for example, as faulty pronunciation, indistinct enunciation, and throaty tones. Hence the necessity, in addition to being conversational, of cultivating other qualities of public speaking.

CHAPTER SEVEN

ILLUSTRATIONS

Following are two speeches, the first of an address proper and complete in itself, the second, which is only a part of a speech, of an argument. Study them carefully.

"MORMONISM" AND ITS PURPOSE

Orson F. Whitney

INTRODUCTION

If you will pardon me, I will relate a little anecdote.

Two Irish soldiers were once practicing with a cannon, and in order to economize and not waste their ammunition, one of them, while his friend stood at the breech of the gun to touch it off, planted himself squarely in front of it, with a brass kettle in which to catch the ball. Said he to the man at the breech: "Touch it off aisy, Pat."

And so I say to my critics: Gentlemen, if you must fire at me, touch it off easy, and if I cannot catch your cannon balls, I will at least try to endure them.

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I am expected to speak upon the subject of "Mormonism and Its Purposes."

DISCUSSION

1. Let me first inform you that we do not recognize the term "Mormonism" as the proper title of our religion. It is only a nickname bestowed upon the faith of the Latter-day Saints, just as the name "Christian" was given in derision to the followers of Jesus of Nazareth by the unbelievers of Antioch.

But names matter very little; it is principles we are discussing. A jewel covered with cobwebs and dust is still a jewel, and truth is truth whatever it may be called, and is not to be disposed of by pelting it with epithets. "Mormonism", to me, is but another name for God's truth, and to find the fulness of that truth we would have to bring together and aggregate the truth of all religions, adding thereto all others that God would or could reveal.

2. This religion called "Mormonism" is no new thing. According to our view it is the oldest of all religions. It has been upon

the earth in different ages, being revealed from heaven from time to time as often as it became necessary to renew the sacred fire upon the altar of the human heart, and to revive in men's souls the knowledge of truth which they had turned from and forgotten.

3. Its object from the first has been man's salvation—the salvation of all men, who are universally the children of God. You who have supposed that “Mormonism” is a narrow and exclusive faith, have not understood it aright. If I knew of a religion that was broader and better, I would embrace it. But to me it is the broadest, the best, the most reasonable of all religions, and consequently I remain a “Mormon”. My religion proposes to save all men, but to save them upon just and consistent principles; not the rewarding of one soul for the good done by another, nor the punishment of the innocent for the misdeeds of the guilty, nor the never-ending punishment of any soul; but the judging of all men according to their works, and their salvation according to their merits in different degrees of glory.

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4. "Mormonism" teaches that God was once like ourselves, that the Eternal was enshrined in mortal flesh, subject to mortal ills and earthly pains and toils. I do not refer to the experience of the Savior in the meridian of time. I mean that in the far away aeons of the past God once dwelt upon an earth like this, and through its trials and vicissitudes and the experience they afforded, ascended finally, by obedience to certain principles ennobling and exalting in their nature, to the plane which He now occupies.

5. These truths, forming the ladder up which He climbed to celestial heights, up which we too are expected to climb from earth to heaven, from mortality to immortality, from a world where grief and sorrow reign, to a better and brighter sphere where sorrow and suffering are unknown—these truths are self-existent and eternal. God did not create them. Intelligence, the light of truth, cannot be created. But by means of His superior intelligence, which is His glory and which makes Him God, He instituted laws whereby the rest, the lesser intelli-

gences, might advance like Himself. These laws we call the Gospel, the plan of salvation, formulated in the heavens before this world was, and revealed again and again to the children of Adam for their salvation.

6. We hold that men are literally the sons and daughters of God; that He intends we shall become like Him; and it is certainly reasonable to expect that the child will eventually develop to the status of the Parent. We are divine beings in embryo, and it is only a question of time when we shall blossom in perfection.

7. We believe that in that pre-existent life, where the spirits of all men once dwelt, a Savior was prepared, pre-ordained to die for the salvation of the world. We also believe that other great and noble ones were selected—prophets, poets, philosophers, reformers, painters, sculptors—and sent into the world to play their parts, to hold aloft the torch of God-given genius to illumine the pathway leading to perfection.

All good gifts are from God, from Him who sent us forth into this school to learn

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life's lessons, to assist each other to learn, and, having gained our education, to return to Him perfected, and dwell in peace eternally. All things sent forth will again seek their origin, as naturally as the raindrops sprinkled upon the hills trickle back to the ocean whence they came.

8. We believe that Adam was pre-ordained to fall, and that it was part of the eternal plan that he should fall. "Adam fell that man might be", says "Mormonism"; became mortal for our sakes, that our spirits might tabernacle in the flesh, and work our way back through thorns and briers to the glorious gardens of Paradise. The fall of Adam was as necessary in the divine plan as the redemption wrought by Jesus Christ.

9. But to Adam was revealed the Gospel, and by means of it he regained Paradise, or the presence of his Maker, from which, for a wise purpose, he had been temporarily banished—eternally banished but for the atonement of the Savior. To Enoch also was given the same Gospel, either by transmission from Adam or by direct reve-

lation from the Almighty. Noah also had a dispensation of the Gospel committed to him, and no doubt transmitted its truths to his posterity—to the nations which sprang from him.

I was conversing once with a gentleman, with whom I have been more or less intimate, and he was seeking to prove to me that Jesus of Nazareth was not the original thinker that men suppose Him. He showed that Confucius, the Chinese sage, taught long before Christ, that it was right for one to do unto others as he would wish others to do unto him, and he thought this proved Jesus to be a plagiarist. To me it proved nothing of the kind. It indicated that Confucius had become possessed of a portion of the old Gospel, the same yesterday, to-day, and forever, either by inheritance from Noah, whom the Chinese claim as their great ancestor, or by direct inspiration from heaven. And the fact that Jesus afterwards taught a similar doctrine when He introduced the Gospel in the meridian of time does not prove Him a plagiarist, but rather a restorer—a

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restorer of that which was previously possessed by Noah, Abraham, and Moses, but which had been lost and forgotten so long by their descendants that when preached to the Jews by Jesus they were "astonished at his doctrine".

Would not the similarities that exist between some Christian and some heathen doctrines indicate that both had a common origin? Our Salt Lake is supposed to be the residue of a great inland sea that once surged against the mountain sides, making islands of the loftiest summits, covering the whole area of the Great Basin and communicating with the Pacific Ocean. That sea gradually diminished until the lake of to-day, though similar in character, is but a mere pond by comparison. May not the religions of Asia, though differing in some respects from Christianity, the ancient Gospel of which I have been speaking, and yet containing truths belonging to it, be as so many pools of water caught in the hollows of the ground or in holes of the rock as the great flood of truth rushed by? The truths of these re-

ligions have doubtless been mixed with the doctrines of men, but so are the truths of Christianity. We are all apt to depart from the truth in its primitive purity; hence the need of continued restorations.

10. We hold that in these latter times God has again restored to earth the everlasting Gospel, that this is the dispensation of the fulness of times into which flow all former dispensations, like rills and rivers emptying into the ocean; that "He who scattered Israel will gather him and keep him as a shepherd doth his flock;" that Zion will be built up on this continent and Jerusalem rebuilt in the land of Palestine; that all things in Christ, both in heaven and on earth, are to be gathered in one, according to the prediction of Paul the Apostle. It is the purpose of "Mormonism", which heralds the second coming of Christ, to prepare the world for that coming.

The prophets and the poets of the past have spoken of a time to come when the earth should rest, and nation should war no more against nation; when men, as Burns

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says in beautiful simplicity, would "brothers be and a' that"; and when, as Tennyson prophetically declares, the war drum shall throb no longer, and the battle flags be furled

In the parliament of man,
The federation of the world.

When white-winged peace would spread her wings abroad, and grim-visaged war would sit at her feet and learn wisdom for a thousand years. We think that time is drawing nigh; that the Almighty has set His hand to accomplish just such a work; that we are living in the Saturday night of the world's history, near the end of that week of Time, each day of which is a thousand years; and that the seventh day, or Sabbath, will be the day of rest, the Millennium, the reign of peace and righteousness which the prophets and the poets have predicted.

The Almighty, I believe, began this phase of His work when He sent Columbus across the sea to unveil this hidden hemisphere. He it was who nerved the arm and fired the

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soul of a Washington to fight and win freedom's battle on this chosen land, and who inspired the pen of a Jefferson to write in words of flame the declaration of American Independence. I revere the Constitution as an emanation of Divinity and, I believe, we will yet see the principles upon which this great government was founded—principles of justice, freedom, and equality—prevail the wide world over. God did not found this nation for a mere handful of His children. He founded it for all mankind. And when He bound together these United States, it was but a type, a symbol and a foreshadowing of a united world. All nations will yet join hands as these States have done, and this, in my opinion, will only be the prelude to a work still greater, lifting from earth that curse which has so long rested upon it, and uniting it as a glorious link in the grand chain of redeemed worlds that circle about the throne of their Creator.

COMMENT AND ANALYSIS

Situation: This address was delivered as
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“the principal feature of the proceedings of the Unitarian conference” in Salt Lake City, at the invitation of the Reverend Dr. Utter, and was to be discussed at the same session by Dr. Utter and others.

Theme: Such being the conditions under which the address was delivered, the theme is necessarily general in its nature—a bird’s-eye view of “Mormonism”. The subject as assigned beforehand was, “Mormonism and Its Purposes”. It does not therefore go into details.

Introduction: It begins interestingly—with an anecdote, which catches the spirit of the gathering and at the same time hints at the tenor of the theme, its strangeness to the audience. The theme is specifically mentioned. The introduction is also short and to the point.

Discussion: First, each of the ten phases is discussed by itself, and all that is needed given at the time. Secondly, all the topics are obviously related, each growing naturally out of the preceding. Thirdly, the topics are connected by such words as “but” in the

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second paragraph of topic 11, "this religion" in topic 2, and "these truths" in the fifth. Fourthly, space is given according to the newness of the idea to the audience and the need for explanation.

Conclusion: There is no formal conclusion—none is needed. The theme naturally ends by coming back to the point of beginning.

Style: The address is expository rather than narrative or argumentative, although there is some argument in it, as where Elder Whitney asks whether it is not reasonable to believe that all religions are related. The address, like all of this great preacher's sermons, abounds in comparisons, which are very luminous; as, for instance, where he speaks of the Salt Lake. Notice that the tone is elevated throughout, in strict keeping with the high thoughts expounded. After the theme is once launched, there is no dropping in a single word.

CONCILIATION WITH AMERICA

Burke

This fierce spirit of liberty is stronger in the English colonies probably than in any other people of the earth; and this from a great variety of powerful causes; which, to understand the true temper of their minds, and the direction which this spirit takes, it will not be amiss to lay open somewhat more largely.

First, the people of the colonies are descendants of Englishmen. England, Sir, is a nation, which still I hope respects, and formerly adored, her freedom. The colonists emigrated from you when this part of your character was most predominant; and they took this bias and direction the moment they parted from your hands. They are therefore not only devoted to liberty, but to liberty according to English ideas, and on English principles. Abstract liberty, like other mere abstractions, is not to be found. Lib-

erty inheres in some sensible object; and every nation has formed to itself some favorite point, which by way of eminence becomes the criterion of their happiness. It happened, you know, Sir, that the great contests for freedom in this country were from the earliest times chiefly upon the question of taxing. Most of the contests in the ancient commonwealths turned primarily on the right of election of magistrates; or on the balance among the several orders of the state. The question of money was not with them so immediate. But in England it was otherwise. On this point of taxes the ablest pens, and most eloquent tongues, have been exercised; the greatest spirits have acted and suffered. In order to give the fullest satisfaction concerning the importance of this point, it was not only necessary for those who in argument defended the excellence of the English constitution, to insist on this privilege of granting money as a dry point of fact, and to prove, that the right has been acknowledged in ancient parchments, and blind usages, to reside in a certain body called a

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House of Commons. They went much farther; they attempted to prove, and they succeeded, that in theory it ought to be so, from the particular nature of a House of Commons, as an immediate representative of the people; whether the old records had delivered this oracle or not. They took infinite pains to inculcate, as a fundamental principle, that in all monarchies the people must in effect themselves, mediately or immediately, possess the power of granting their own money, or no shadow of liberty could subsist. The colonies draw from you, as with their life-blood, these ideas and principles. Their love of liberty, as with you, fixed and attached on this specific point of taxing. Liberty might be safe, or might be endangered, in twenty other particulars, without their being much pleased or alarmed. Here they felt its pulse; and as they found that beat, they thought themselves sick or sound. I do not say whether they were right or wrong in applying your general arguments to their own case. It is not easy indeed to make a monopoly of theorems and

corollaries. The fact is, that they did thus apply those general arguments; and your mode of governing them, whether through lenity or indolence, through wisdom or mistake, confirmed them in the imagination, that they, as well as you, had an interest in these common principles.

They were further confirmed in this pleasing error by the form of their provincial legislative assemblies. Their governments are popular in a high degree; some are merely popular; in all the popular representative is the most weighty; and this share of the people in their ordinary government never fails to inspire them with lofty sentiments, and with a strong aversion from whatever tends to deprive them of their chief importance.

If anything were wanting to this necessary operation of the form of government, religion would have given it a complete effect. Religion, always a principle of energy, in this new people is no way worn out or impaired; and their mode of professing it is also one main cause of this free spirit. The

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people are Protestants; and of that kind which is the most adverse to all implicit submission of mind and opinion. This is a persuasion not only favorable to liberty, but built upon it. I do not think, Sir, that the reason of this averseness in the dissenting churches, from all that looks like absolute government, is so much to be sought in their religious tenets, as in their history. Every one knows that the Roman Catholic religion is at least coeval with most of the governments where it prevails; that it has generally gone hand in hand with them, and received great favor and every kind of support from authority. The Church of England too was formed from her cradle under the nursing care of regular government. But the dissenting interests have sprung up in direct opposition to all the ordinary powers of the world; and could justify that opposition only on a strong claim to natural liberty. Their very existence depended on the powerful and unremitted assertion of that claim. All Protestantism, even the most cold and passive, is a sort of dissent. But the re-

ligion most prevalent in our northern colonies is a refinement on the principle of resistance; it is the dissidence of dissent, and the Protestantism of the Protestant religion. This religion, under a variety of denominations agreeing in nothing but in the communion of the spirit of liberty, is predominant in most of the northern provinces; where the Church of England, notwithstanding its legal rights, is in reality no more than a sort of private sect, not composing most probably the tenth of the people. The colonists left England when this spirit was high, and in the emigrants was the highest of all; and even that stream of foreigners, which has been constantly flowing into these colonies, has, for the greatest part, been composed of dissenters from the establishments of their several countries, and have brought with them a temper and character far from alien to that of the people with whom they mixed.

Sir, I can perceive by their manner, that some gentlemen object to the latitude of this description; because in the southern colonies

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the Church of England forms a large body, and has a regular establishment. It is certainly true. There is, however, a circumstance attending these colonies, which, in my opinion, fully counterbalances this difference, and makes the spirit of liberty still more high and haughty than in those to the northward. It is, that in Virginia and the Carolinas they have a vast multitude of slaves. Where this is the case in any part of the world, those who are free, are by far the most proud and jealous of their freedom. Freedom is to them not only an enjoyment, but a kind of rank and privilege. Not seeing there, that freedom, as in countries where it is a common blessing, and as broad and general as the air, may be united with much abject toil, with great misery, with all the exterior of servitude, liberty looks, amongst them, like something that is more noble and liberal. I do not mean, Sir, to commend the superior morality of this sentiment, which has at least as much pride as virtue in it; but I cannot alter the nature of man. The fact is so; and these people of

the southern colonies are much more strongly, and with a higher and more stubborn spirit, attached to liberty, than those to the northward. Such were all the ancient commonwealths; such were our Gothic ancestors; such in our days were the Poles; and such will be all masters of slaves, who are not slaves themselves. In such a people, the haughtiness of domination combines with the spirit of freedom, fortifies it, and renders it invincible.

Permit me, Sir, to add another circumstance in our colonies, which contributes no mean part towards the growth and effect of this untractable spirit. I mean their education. In no country perhaps in the world is the law so general a study. The profession itself is numerous and powerful; and in most provinces it takes the lead. The greater number of the deputies sent to the congress were lawyers. But all who read, and most do read, endeavor to obtain some smattering in that science. I have been told by an eminent bookseller, that in no branch of his business, after tracts of popular devotion,

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were so many books as those on the law exported to the plantations. The colonists have now fallen into the way of printing them for their own use. I hear that they have sold nearly as many of Blackstone's Commentaries in America as in England. General Gage marks out this disposition very particularly in a letter on your table. He states, that all the people in his government are lawyers, or smatterers in law; and that in Boston they have been enabled, by successful chicane, wholly to evade many parts of one of your capital penal constitutions. The smartness of debate will say, that this knowledge ought to teach them more clearly the rights of legislature, their obligations to obedience, and the penalties of rebellion. All this is mighty well. But my honorable and learned friend on the floor, who condescends to mark what I say for animadversion, will disdain that ground. He has heard, as well as I, that when great honors and great emoluments do not win over this knowledge to the service of the state, it is a formidable adversary to government. If the spirit be

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not tamed and broken by these happy methods, it is stubborn and litigious. *Abenuni studia in mores*. This study renders men acute, inquisitive, dexterous, prompt in attack, ready in defense, full of resources. In other countries, the people, more simple, and of a less mercurial cast, judge of an ill principle in government only by an actual grievance; here they anticipate the evil, and judge of the pressure of the grievance by the badness of the principle. They augur misgovernment at a distance; and snuff the approach of tyranny in every tainted breeze.

The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral, but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them. No contrivance can prevent the effect of this distance in weakening government. Seas roll, and months pass, between the order and the execution; and the want of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry

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your bolts in their pounces to the remotest verge of the sea. But there a power steps in that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go, and no farther." Who are you, that should fret and rage, and bite the chains of nature? Nothing worse happens to you than does to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown. In large bodies, the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt, and Arabia, and Curdistan, as he governs Thrace; nor has he the same dominion in Crimea and Algiers, which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole of the force and vigor of his authority in his centre is derived from a prudent relaxation in all his borders. Spain, in her provinces, is, perhaps, not so well obeyed as you are in yours. She complies too; she

submits; she watches times. This is the immutable condition, the eternal law, of extensive and detached empire.

Then, Sir, from these six capital sources: of descent; of form of government; of religion in the northern provinces; of manners in the southern; of education; of the remoteness of situation from the first mover of government—from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth; a spirit, that unhappily meeting with an exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.

COMMENT AND QUESTIONS

The paragraphs quoted above constitute only one section of Burke's great speech on "Conciliation with America". It will indicate, however, the manner in which a proposition may be argued and proved.

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Point out in the part quoted (1) the main proposition proved, (2) the number of distinct points brought forward to prove this proposition, (3) the amount of space devoted to each of these points together with the probable reason for the difference in the space given them, (4) the main words and sentences that connect these various points and that show he is proving one proposition not two or more, (5) the words in which he ties all these together at the end. Make a brief of the quotation similar to the one shown in the text. Note the order in which the topics come. Can you suggest a reason for this order?

CHAPTER EIGHT

HELPFUL SUGGESTIONS

Finally, it may prove helpful if I suggest ways in which the foregoing principles may be put into effect and set down a list of stories that may be told, questions that may be debated, subjects to be worked up into speeches, and give a list of books that may be studied, as supplementary reading, in both story-telling and in debating.

Subjects for Speeches

The following suggestive subjects for addresses should, before being taken and worked up, be carefully considered with a view to seeing whether they are narrow enough to suit the purpose, and time involved in the particular speech to be given.

1. "Mormonism," a Religion, not a sect.
2. Joseph Smith and Brigham Young, a comparison.
3. The "Mormon" Ideal of Manhood.
4. The "Mormon" Ideal of Womanhood.

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5. What "Mormonism" Has Done for Me.
6. Free Speech.
7. Capital and Labor.
8. The Saloon Must Go.
9. The Cigarette Advertisement.
10. Charity, Wise and Otherwise.
11. The Ethics of War.
12. The United States and World-peace.
13. Drifting.
14. "Better Be Right than President."
15. Public and Private Justice.
16. Leadership.

Questions for Debate

The following are just suggestions for questions to be debated. Before they are debated, they should be properly formed, according to the suggestions made in the text:

1. Should the tariff be taken out of politics?
2. Should Congress have enacted an eight-hour law for railroads?

Helpful Suggestions

3. Should cities be managed by a commission or by one man as manager?

4. Should secret societies be prohibited in public schools?

5. Should the amusements of a community be under private or public control?

6. Should women get the same wage as men for the same work?

7. Should street cars be under private or public ownership?

8. The same for electric lighting.

9. The same for railroads.

10. Should free employment bureaus be provided by the state?

11. Should the President of the United States be limited to one term of six years?

12. Should the President of the United States be elected by direct vote of the people?

13. Should one be a partisan or an independent in politics?

14. Should all our public officers be subject to recall?

15. Is the boycott a justifiable weapon in the hands of labor?

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16. Should the middle-man be eliminated from our industrial system?

List of Books for Reference:

"Stories and Story-telling," by Edward Porter St. John.

"The Art of Story-telling," by Marie L. Shedlock.

"Public Speaking," by James Albert Winans.

"The Art of Public Speaking," by Es-senwein and Carnagey.

"Elements of Debating," by Leverett S. Lyon.

"Manual of Argumentation," by Laycock and Spofford.



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